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Maurice Utrillo, Strange Genius of the Streets, Comes Into His Own in a Big Exhibition Now Open in Paris



"THE BASILIQUE OF ST. DENIS" By MAURICE UTRILLO
Courtesy of H. Fiquet & Co.

least good of his productions, the best being for the most part in collections of art lovers who have watched him from the beginning and have never ceased to support him. For Utrillo, whose erratic and disordered life is, alas, an open secret, is just from this cause a most uneven artist whose works are sometimes of exceptional quality, sometimes rather insignificant.

The few exhibitions of Utrillo which have taken place up to this time belong to a limited period of his production, and do not permit one to form an idea of his work as a whole and to judge it at its real value. We must therefore feel grateful to Messrs. H. Fiquet & Co. for inaugurating their new galleries in the rue de la Boétie with an exhibition of the works of Utrillo which brings together about a hundred works by this artist chosen among the best in all periods of his production and lent for the most part from private collections. Such an exhibition had not yet been given, and comes in time to confirm the success of Utrillo.

The career of this artist has been one of the most astonishing known. After having been long disdained, he is now one whose works are among the most sought after of his time. Fifteen years ago it was still possible to find an Utrillo for fifty francs. Today in order to have a fine canvas by him one must pay ten thousand times more. Now Utrillo is barely forty years old, and at his age the masters of Impressionism were still unknown to the public.

Although we are at times tempted to associate him with Impressionism, for which, at his beginning, he showed a marked taste, it is not possible to see in him a disciple of that school. His first teacher was his mother, Suzanne Valadon, once a model and herself a painter of great worth, who taught him to handle brush and pencil; his second was, not Nature, but the Street. From living in it and loving it to the point of never painting anything else, he has arrived at understanding and expressing it as no one before him has ever done.

Montmartre, where he has spent the greater part of his life, has long been his favorite theme; next, keeping by preference to the poorer quarters, he has painted the Faubourgs, the wretched suburbs, their dilapidated wine shops, their touching little churches, their endless, monotonous boulevards, lined with ill-nourished trees, the railway stations, the barracks, finally the hospitals in which we so often sojourned.

Such are the motives which he has treated, but he has rendered them with so much fidelity, with such patience and affection, that they reveal to us not what



"RUE ANDRÉ DEL SARTE" By MAURICE UTRILLO
Courtesy of H. Fiquet & Co.

is trivial and picturesque, but their real emotional value, as no one else has ever done before him. During a certain period of his life he also painted cathedrals, and in order to paint God's houses he unconsciously raised his technique to an unexpected height. His technique is, moreover, the most personal and the most varied that can be imagined. Sometimes meticulous as that of a child, it may on the same canvas become great and magnificent as in his blue skies of unbelievable transparency and simplicity.

—H. S. C.

WRENN SHOWS ITALY IN BRILLIANT HUES

His Water Colors, Though Seemingly Done With Little Effort, Show Talent in an Unusual Measure

Although Harold Holmes Wrenn, a young American artist whose initial exhibition is now on view at the Montross Galleries, works in slight dimensions in his water colors of Italy and France, he makes his work important by its fine design and clear, gem-like color.

There are in addition to the water colors some pleasing drawings on a larger scale, some of them in black crayon, others in pastel, of Venice, Dijon, and other cities of his travels, and these are quite fine, but they must take second place before the exceptionally fine water colors. The latter, as has been said, are very small, but their content is inclusive and there is so much spaciousness compressed within their unpretentious boundaries that they by no means seem to dwarf their subjects. One feels instead the bigness of scope of these renderings of Italian hillside, these plains with their winding streams and distant mountains on a far horizon.

Mr. Wrenn's favorite spot was Spoleto, near Assisi, where he painted a series of what might be called pictorial variations of this little village on its steep hillside, now looking down from the very top of the hill across the rolling valley, and again looking up from the clustering red roofs at the bottom of the ascent to the crest of the hill with its jagged silhouette firmly etched against the sky.

In "The Rocca, Spoleto," the view is of the latter variety, up the slope, through a series of brilliant color passages ending in a burst of pure light in the sky. There is no trace of effort about these water colors; no constraint is evident, such as might easily have been felt in getting so much packed away within so brief a gesture. The quality of their color is enamel-like in its richness, but with all its richness and depth it is translucent and clear.

—H. C.

A Norwegian Artist at Milchs'

The portrait and landscape work of Brynjulf Strandenaes is on exhibition

LOS ANGELES SHOW TO SET A NEW MARK

The Pan-American, in Prizes, Will Surpass Any Annual or Biennial, and in Size, Carnegie's Exhibit

Dr. William Alanson Bryan, director of the Los Angeles Museum, arrived in New York this week from a tour of Latin-America. His journey was in the interest of the Pan-American Exhibition of Oil Paintings, to be held at his Museum Nov. 3 to Jan. 1 next, and he was encouraged not only by offers of pictures but by assurances of prizes which should make the exhibition successful in every way.

In prizes alone the display will set a new mark, and in size it will exceed the Carnegie International. No annual show in the United States offers any prize in excess of \$1,500, and the biennial at Washington has a chief prize of \$2,000. The exhibition in Los Angeles is already assured of two cash prizes of \$5,000 each to be given by residents of that city alone, and a total of \$3,000 from the Museum itself, and there will be numerous other awards for the best pictures from each of several Latin-American countries. Five hundred pictures will be shown.

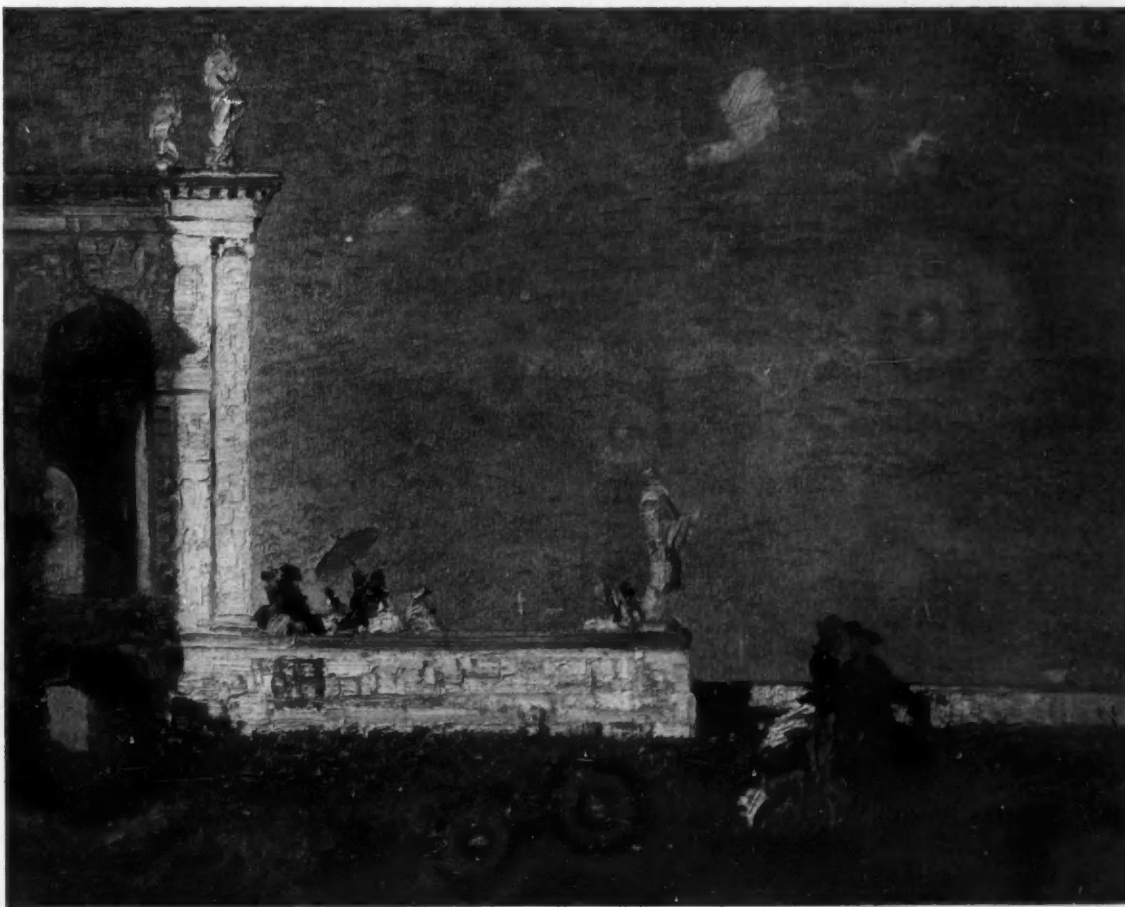
The painters of Mexico will be encouraged by three awards, one of \$1,000 for the best picture in the Mexican section, to comprise thirty works, and two of \$500 each for the best figure or portrait, and the best landscape. And Argentine, which will be represented by forty paintings; Brazil, by thirty; Chile, by twenty; Peru, by twenty; Cuba, by fifteen; Colombia, by eleven, and the Central American countries by five each, will in each case probably give prizes to encourage its artists to send their finest work.

In Los Angeles this week it was announced that Mr. and Mrs. Allan C. Balch had offered a prize of \$5,000, and Dr. Bryan said that another prize of the same amount would be donated by an anonymous "friend of the Museum." These will both be purchase prizes. The Museum prizes will be

(Continued on page 4)

PARIS—There is perhaps no painter who is at the same time better known and less known than Maurice Utrillo; better known because for several years one has been able to see examples of his work in all the windows of the rue de la Boétie, less known because these works are oftenest to be counted among the

Toledo Museum of Art Acquires Ciardi's "Spring Sunshine"



"SPRING SUNSHINE"

Courtesy of the Howard Young Galleries, New York

This painting was sent to the Howard Young Galleries, 634 Fifth Ave., from her studio in Venice, and was immediately sold by them to the Toledo Museum. Miss Ciardi has for the past two seasons exhibited at the Howard Young Galleries with great success, and is expected to exhibit again in the early fall. She is rapidly securing representation in many important museums, both here and abroad.

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THE INDEPENDENT GALLERY
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at the Milch Galleries through the 16th. This Norwegian artist has spent the last few winters painting in the vicinity of New York City, and this is his first one-man show in these parts.

He paints conventionally and agreeably, with here and there a surprise touch on coloration or arrangement. The portraits number twenty-seven and the landscapes a short dozen, and among these canvases will be found many evidences of a sound talent in full play. Perhaps the most imposing portrait is the likeness of King Haakon VII of Norway, an excellent likeness without any doubt, frankly seen and honestly presented. The Honorable L. Swenson, American Ambassador to Norway, is also seen in this exhibition.

The artist's wife is painted with more attention to the decorative side of things than is usual with Mr. Strandenaes, and her gown has been set down with rich golden tones almost Rembrandtesque in their effect. The same note of yellow has been introduced into the background of the portrait of Mrs. Maxwell M. Upson with pleasing result. The landscapes are strongly touched with an often postery sense of design, the silhouettes of trees and such being carried out with a certain formality and stateliness.

"Summer Night, Flatdal, Norway," is one of the most striking outdoor works by this artist, a rude log house standing solemnly against the purple mountains and sunset sky. Another sunset piece, "L'Oiseau de Feu," is not so successfully worked out, the tones of the reddish sky and the interlacing of the forest trees having too little sense of careful study. In a "Still Life" the painter gets at grips with realities again in fine fashion, and carries off his point with special vigor.

—R. F.

Paintings by Gruppe

A comprehensive exhibition of landscapes and portraits by Charles P. Gruppe, now on view at the Ainslie Galleries, comprises a creditable record of the artist's career. From his earlier Holland subjects to his later paintings from Woodstock, Gloucester and Rockport, one traces a difference of style which, although not marked, proves the artist to be one who keeps his vision fresh. He has not evolved a formula and put all his landscapes in the same mold.

"Caledonia Creek," with its line of trees, and sunshine falling on the background, is commendable for its tonal qualities; the artist keeps his color fresh, but subdued. The Gloucester and Rockport subjects incline to grays and gray-blues and favor subtle harmonies rather than sharp contrasts. "Lifting Fog, Rockport," with its three boats waiting to be released from the inactivity which has been forced upon them, has the real feeling of the sea about it, and is one of the best of his marine subjects.

Some of the artist's earlier works from Holland include a quite delight-

ful "Old Back Yard," in whose seclusion, hedged in by sloping red roofs, a woman sits at her sewing. There are also pictures of roads and sheep, and fishing scenes from the coast, among which is a "Breezy Day on the Dutch Coast," in which the flying spray and tossing boats are well done.

The figure subjects include a study of the nude in warm, rather dusky flesh tones, smoothly and solidly painted. There are also portrait heads, including one of Pablo Casals, the 'cellist; a delightful profile of a young girl, and a small "Model Resting," which are enjoyable.

—H. C.

Two Classicists

The present exhibition at the Daniel Galleries consists of paintings by Lorser Feitelson and his wife, Nathalie Newking. The art of both is grounded in the classical, but their artistic idiom suggests rather a carefully and perfectly earned foreign language than the voicing of something from within themselves. They speak fluently, but the impression remains that they will some day discard this method of speech for one of their own evolving. This implies no criticism of them for their exploration of the classical. They have both painted some delightful pictures—pictures that are refreshing in both their color and their substance.

A feeling for the sculptural is evident in Miss Newking's work; her figures are beautifully realized and have the stately aloofness that goes with their classical parentage. Her landscape backgrounds reveal a fine sensitivity, and between them and her languidly graceful figures there exists a harmonious accord.

In Feitelson's paintings the figures are apt to take the dominant part and assert their great vitality. In his color he is most successful when he keeps to related tones, as in "The Beach" and "The Golden Sky," while Miss Newking excels in "The Bathers" and "Mother and Children," where she has evolved some diverse color harmonies.

The pictures of both have erected an exquisite superstructure on a not quite sufficient foundation. Their art is pleasing, but not of great depth. Their pictures are engaging in their imagery, are admirably contained, yet they are not quite powerful enough, and the lack of this is felt all the more because both artists indicate so clearly that this quality is not beyond their reach.

—H. C.

Wright's Water Colors

Charles H. Wright has a special liking for detail in his water colors whose subjects are tangles of garden flowers, and grasses or thickets in which the fine lines of trees make an interlocking pattern. He also has done some landscapes in a broader vein, such as the "Chamonix and Mt. Blanc" and "View from Interlachen," as well as several impressions of the Nile with sunset sky effects, all of which are admirably clear cut. The show is at the Ainslie Galleries.

There is also a Nantucket scene, with a broad stretch of moorland

leading to the harbor which, by its very economy of detail, furnishes an interesting foil to the inclusive statement of such an intricate pattern as that in which the flower known as Queen Anne's Lace has the important part.

There are a number of subjects with nudes dancing, fairy-like creatures which in "The Butterfly" have a certain delicacy, but for the most part are not fine enough to add to the pictures there are given to them. The landscapes and flower paintings are much superior.

—H. C.

Portraits by Charles Hopkinson

Not for some time has any considerable showing of canvases by Charles Hopkinson been seen in a New York gallery, and the present exhibition of his work at the Grand Central Galleries will do much for his already considerable reputation. Mr. Hopkinson has always stood out among Boston artists as an independently minded pictorialist, concerned individually with each problem as it came along, applying himself wholeheartedly to the special issues of the day without regard for the day before.

The exhibition is given over to portraits of well-known New England folk. There is a strongly realized portrait of Charles W. Eliot, and there is a large presentation portrait of Chief Justice Arthur P. Rugg of Massachusetts, his robes a striking mass of black set against the pale paneling of the background. Professor Charles Eliot Norton, Dean Briggs, Dean Thornton, Professor J. D. Brannan, and Samuel Sacks are others seen by Mr. Hopkinson in his more formal manner.

The piece of resistance of the Hopkinson show is the large "Family Group," seen before this winter in other galleries, but still one of the notable canvases of the winter. Here the color scheme is lighter, more in the temper of the artist's dancing water colors. The arrangement of the pinks and blues and mauves is charmingly effected, and in the main a fine sense of continuity is maintained. The best piece of design in the show occurs in his "Children Reading"; here the little girls are set down on the old-fashioned sofa with due respect to their pliable charms.

The portrait of Arthur A. Shurtleff is one that has the most completely realized sense of sentiment, his rather Giorgionesque countenance being rendered with a special regard for individual characterization under romantic stress.

If there is one thing which this Boston artist needs, it is a forgetfulness of rules and regulations, of pictorial creeds and dogmas. The exhibition as a whole is impressive and thoroughly distinguished, but at the same time it is too somber and heavy in tone.

—R. F.

(Other reviews on page 4)

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AUGUSTUS JOHN TO
PAINT STRESEMANN

Artist Will Live at the British Em-
bassy in Berlin While He Por-
trays the German Foreign Minister

LONDON—Augustus John has ac-
cepted an invitation from Lord d'Aber-
non to stay at the British Embassy
in Berlin while he paints the portrait
of Dr. Stresemann. The minister of
foreign affairs is of strictly Teutonic
cast of countenance. It will be inter-
esting to see what Mr. John makes of
him and how the sitter likes it.

Incidentally, the artist will satisfy a
desire which he has long harbored to
become more intimately acquainted
with modern German movements in
art, some of which approximate very
nearly to his own canons. Lord
d'Abernon is himself a connoisseur
and a kindly patron to young and bud-
ding artists, many of whom have much
to thank him for in the way of en-
couragement and help. —L. G.-S.

Annapolis Buys a Portrait of
Queen Henrietta Maria by Mytens

ANNAPOLIS, Md.—A portrait of
Queen Henrietta Maria by Daniel
Mytens, court painter during the reign
of King Charles I of England, has
been purchased by the Board of Pub-
lic Works from a London art dealer
for about \$1,450. It will be hung in
the State House.

The state was named in honor of
this queen.


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Minneapolis Institute Acquires a Portrait Painted by Duvivier

"THE MARQUIS D'ACQUEVILLE"
By AIMÉE DUVIVIER

Courtesy of the Minneapolis Institute



Mrs. Alfred F. Pillsbury presented this pic-
ture to the Institute. It was painted in the
time of the Revolution and is dated 1791.

DUVEEN ACQUIRES A
RAPHAEL PORTRAIT

Buys from the Huldshinsky Collec-
tion the Picture of Giuliano de
Medici, Brother of Pope Leo X

Sir Joseph Duveen has purchased
Raphael's celebrated portrait of Giu-
liano de Medici, younger brother of
Pope Leo X and third son of Lorenzo
the Magnificent, from the collection
of Oscar Huldshinsky, a banker of
Berlin.

The Berlin report placed the figure
at \$240,000, but it is believed in art
circles that the price was much higher.
The picture will remain in Europe for
the present.

In the last fifteen years, as far as is
known, only two Raphaels have
changed hands. Both were bought by
Americans. Robert E. Mackay bought
Raphael's "Garden of Gethsemane"
from the Burdett-Coutts collection,
and Joseph E. Widener purchased
Raphael's "Madonna and Child" from
the collection of Lord Cowper.

Raphael painted twenty-four por-
traits, eighteen men and six women.
Of these all are in museums with the
exception of the one bought by Sir
Joseph Duveen, which is said to be
the only authentic portrait of the mas-
ter in private hands. For these rea-
sons and because of the romantic his-
tory of the painting—it was lost for
300 years—the Raphael portrait is per-
haps the most important picture that
has been sold in the last half century.

The canvas, signed with Raphael's
initials, "R. S." and the years "1514-
1515," is authenticated by Dr. Wilhelm
von Bode, and Eugene Muntz, late di-
rector of the Ecole des Beaux-Arts of
Paris.

The portrait was in the possession

of a collateral branch of the Medici
family in Florence and was seen by
Vasari and others who described it.
During the civil wars which raged in
Florence in the latter half of the
XVth century it disappeared, and for
300 years nothing was heard of it un-
til it came into the possession of
Grand Duchess Marie of Russia. That
was twenty-five years ago. Subse-
quently it became the property of
Prince Sciarra-Colonna, Charles Sed-
elmeyer of Paris, and M. Huldshin-
sky of Berlin.

Giuliano de Medici, also known as
the Duke of Nemours, died on March
17, 1516, a few months after the pic-
ture was painted.

The painting depicts the Prince,
turned somewhat to the left, looking
toward the observer. He wears a
short, dark beard with a gold hair net
and black broad-brimmed biretta,
green fur-trimmed damask robe which
shows at the breast the red robe be-
neath and a white shirt.

In the left background is a green
curtain, and at the right is shown the
Tower of St. Angelo, Rome. The por-
trait is 33¾ inches high and 27¼
inches wide.

Leighton House for the Public

LONDON — Negotiations having
now matured, the late Lord Leigh-
ton's House at Holland Park, Ken-
sington, now passes into the national
keeping. Like the works of the owner,
it must be confessed that its glories
leave the present generation a little
cold. A somewhat pretentious Arab
hall with marble floor and Hispano-
Mauresque wall tiles seems more than
a little out of place in the atmosphere
of Kensington, while the stained glass
of the domed roof sheds a radiance
which needs a southern sun for its
proper effect.

CARNARVON ART ON
SALE MAY 19 TO 21

Auction at Christie's Will Dispose of
Many Fine Objects Collected by
the Late Alfred de Rothschild

LONDON—As prophesied in these
columns some weeks ago, the art col-
lection inherited by the Countess of
Carnarvon from her guardian, the late
Alfred de Rothschild, is to come un-
der the hammer, and Christie's have
now fixed the date for May 19 and 21.

This will be one of the most im-
portant sales of the season, for the banker
bought nothing that was not of the
first water, having an excellent flair
of his own as well as the advantage
of good advice on his purchases. The
Sèvres is especially fine, including, as
it does, a wonderful pair of bleu-de-
roi vases, unique of their kind. Sev-
eral historical pieces of furniture
figure among the French commodes
and secretaïres, certain examples of
which were made for Marie Antoinette
by Jean Henri Riesener.

Smaller items, such as the minia-
tures, are exceptionally interesting;
among them are several by Nicholas
Hilliard of royalties such as James I
and Anne of Denmark. Some idea of
the scope of the sale may be gauged
when it is understood that it embraces
historic examples of XVth century
Italian missals, early Limoges enam-
els, Dresden china, and a number of
pictures from the collection formed
by Lord Carnarvon. —L. G.-S.

A Luks for Los Angeles Museum

LOS ANGELES—William Preston
Harrison has recently purchased a
painting by George Luks, which will
be added to the Harrison Gallery at
Los Angeles Museum.

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Academy in Rome Scholarships
Awarded in the 1925 Competition

The Grand Central Galleries are
showing for the last few days of this
current week the work of candidates
for the Prix de Rome art scholar-
ships, awarded annually by the Amer-
ican Academy in Rome. The juries
for the departments of painting and
sculpture have created a new prece-
dent on this occasion by announcing
the names of the winners immediately
following their decisions.

These awards carry a three years'
course of study in Rome, and the com-
petitions are always open to American
male citizens, unmarried. Twenty-one
candidates have entered for the paint-
ing prize this year and sixteen for the
sculpture. The sculpture award has
been provided for by the Parrish Art
Museum Fund, founded by Samuel L.
Parrish, of Southampton, L. I. Edwin
H. Blashfield, Francis C. Jones, Barry
Faulkner, Eugene Savage and Doug-
las Volk were the members of the
painting jury, and Daniel Chester
French, Herbert Adams, Charles Keck,
A. A. Weiman and J. E. Fraser for
sculpture.

The prize winners for the 1925 com-
petition are: Michael J. Mueller, Yale
School of Fine Arts, painting; Walker
Hancock, Pennsylvania Academy, who
won the Widener memorial gold
medal at the last Academy exhibition,
sculpture.

Honorable mentions for painting
went to Deane Keller, Michael Kelly
and Orlando Ricci, and in sculpture
to Anthony Di Bona, David K. Rubins
and B. Piccirilli.



"The Shower"
By N. H. J. Baird, R. O. I.

An illustrated brochure dealing with this
distinguished artist's productions, is now
being prepared, and will be sent to those
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KLEYKAMP GALLERY SHOWS ORIENTAL ART

An Extensive Collection Displayed in
An Appropriate Setting in the New
Establishment in East 53rd St.

The new Jan Kleykamp Galleries, which held their opening yesterday at 3 East 54th St., are showing an extensive collection of ancient Oriental art in a setting which, while it preserves an air of intimate simplicity, has a richness that does justice to the quality of the art that is shown. Low-arched doorways separate the three galleries from each other, the middle one with its walls and ceilings of gold making a worthy shrine for precious objects.

The furniture of the galleries deserves a special word, for there has been no attempt to give the galleries an Oriental aspect. Some fine pieces of old Dutch furniture and an old English refectory table look exceedingly well in company with old potteries, bronzes, jades, while a lovely old cabinet, very shallow in depth, presents some exquisite pieces of jewelry which Mr. Kleykamp has recently brought from Europe.

An important section of the collection is composed of jade, among which are to be found an exceptional number of archaic pieces. A small Han vase with a lizard climbing up the side and a dog whose head and tail, if not the body, are of that same dynasty are very fine. There is also a Ming elephant in black jade, which is rare; the cover and saddle which he wears are of cloisonné, and the saddle is topped with an amber ball, so that the whole effect provides a striking assemblage of color.

Among the bronzes is a Sung jar, used in the sacrifice of wine, which comes from the Murray collection, London. It is perfectly plain except for two little bulls' heads in relief on the cover. The brown surface is highly polished and the patina has spots of red and bright green which make the piece very beautiful.

Among the potteries is a unique bowl of Soochow ware, standing well over three feet high. The mammoth size of the piece gives full opportunity for its freely executed design in brown to make its skill felt.

There is a set of eight figures of the zodiac among the T'ang potteries, an almost unique instance of the use of these animal-headed figures for mortuary purposes. Larger pieces include a white T'ang camel, and a horse and groom with a rich yellow and green glaze.

Sculptures in both wood and stone are noteworthy, especially the two T'ang temple guards of wood, figures of great dignity, and there is also a small group in stone of Wei workmanship showing the Buddha with two attendant bodhisattvas.

The paintings and woven panel pictures have been carefully selected. An early Ming painting of a crane shows the Chinese brushwork at a high point, while Japanese skill finds unusually fine representation in a painting of a monkey by the famous painter of monkeys, Mori Sosen. Several old rugs, one of them of the Ming period and having a rose ground, are also shown.

Cammarata Canvases on View

The Little Bookshop is holding an exhibition of paintings by Peter Cammarata in its gallery in East 60th St. This young painter's work is couched in the modern vein, and has points of decided merit.

Most striking of all the paintings shown is the portrait of a young man done somewhat in the neo-primitive manner so favored at the present moment among Modernists. Here is indeed a striking piece of carefully developed form in a very handsome arrangement. While the rather elongated, El Greco style of drawing is

stressed by Mr. Cammarata, the modeling follows the more restrained manner of Memling, and gives a decided reserve to what might be another flashback of the great Spanish master whose work has but recently come into full favor with the masses. There is fine characterization in this likeness; that much comes across without dissimulation. There is also a certain distinction about the performance that is worth much to a young painter.

Mr. Cammarata makes other bids for recognition, but with less success. His still-life canvases are well done, fashionable and have the hall mark of smartly angled and crisply accented table tops and ripening fruit, but somehow the thing has been done so many times before that the present manifestation fails to register with any particular force. The landscapes are done with a weather eye to design, and so far so good; but here again there is a sense of following in familiar paths without any special regard for individual findings. Mr. Cammarata should come to grips in time with his sensitive talent and give a stirring account of his pictorial reactions.

Modern Etchings at Kennedy's

A miscellaneous group of etchings, mostly from the portfolios of the younger artists, is on view at the print rooms of Kennedy & Company for the month of May. For the student of the finer shades of the etching game there will be many interesting sidelights on modern etching to be gotten here, since the show has something of an international flavor. Work by the coming men and women of this country, England, and France are ranged around the room in distinguished sequences, and make an attractive exhibition.

Among the interesting plates on view are two recent architectural studies by John Taylor Arms, some large bird studies by H. E. Tuttle, a Courtland Street vista by A. H. Webster, one of Frederick G. Hall's careful renderings of picturesque European architecture, two of Edward Hopper's very dramatic pictures of East Side life, and two of Power O'Malley's characteristic Irish bits. Cleo Damianek shows "The Greek," another of her quaintly stated figure pieces, and Walter Tittle's portrait of Joffe.

Among the French plates are a study of Guillaumin by Cézanne, a "Lecon de dessin" by Berthe Morisot, and a "Tete de Femme" by Derain. The English section comprises such well-known etchers as William Walcott, Eileen Soper, Edmond Blampied and S. Tushingham. N. Wilkinson's "Evening Rise" and Job Nixon's "Knife Grinder" are also interesting plates.

Savage at the Grand Central

Eugene Savage is the next on the Grand Central Galleries' list of one-man exhibitors, and a dozen or so canvases from his hand make a handsome effect in one of the smaller gold galleries. With the possible exception of one painting, all the work displayed has been seen on other occasions in this city, so that there is little to note in the way of novelty. However, being primarily a decorative affair, and worked out in a technique that has a wealth of subtle charms hidden away among its glazings and scumblings, these Savage canvases (or panels, as the case may be) rather improve on second or third viewing than otherwise.

The delicate tones which he evolves for his nudes, the subtly varied passages he manages to command for his landscape settings, the unexpected introductions of gold and silver—all these elements intrigue the eye long after the semi-symbolic subject matter has ceased to interest. His familiar "Recessional" is here with its warlike figure astride a rosy horse and its nice greens introduced here and there among the various parts of the design; also his large "Fame and For-

tune," seen at one of the recent Academies and an undeniably effective painting.

The lovely "Pastoral," with its gold ground and its maidens three with their many-colored tresses; the "Almighty Spring," with its complicated but delightful mass of foliage; the early "Stabat Mater" which, if memory serves, was Mr. Savage's first prize-winning picture, and the "Autumn," with its solid design and well-managed detail—all these are here, too. The one newcomer appears to be the "Resorgimento," done in his familiar style and quite up to the others. An exhibition well worth a trip to the Grand Central Galleries.

—R. F.

Fine American Pewter at Ehrich's

The J. B. Kerfoot collection of marked American pewter is being exhibited at the Ehrich Galleries through the month. The main gallery is beautifully arranged to hold the 334 pieces on display. Antique American cupboards, tables, and chairs give the proper tone to the room, their warm yellow and brown panels making fine foil for the dull silvery gleam of the metal.

The most striking thing about these plates and flagons, bowls and candlesticks, apart from the restful luster of the pewter, is the marked simplicity of form and almost complete absence of decoration. In this respect these early American pieces conform in a large degree to the styles set by the English pewterers, who also adhered to simple forms and mouldings. The Swiss and French examples of this art are more inclined to the florid and ornate, however, but it is undoubtedly owing to the peculiar nature of the metal itself that in Anglo-Saxon hands it should have followed such an even tenor.

The present collection is a result of the assiduous and discriminating attention bestowed on the subject of early American pewter by the well-known connoisseur of Freehold, N. J., J. B. Kerfoot, whose elaborate volume on the subject has just made its appearance. The matter of pewter marks is, of course, only the concern of specialists in this field, but the Kerfoot collection in this respect is unique. For instance, of the four or five identified pieces from the hand of Henry Will, the present collection boasts a beautiful flagon that is a very special piece and one of considerable value. Quite naturally there is practically no pre-Revolutionary pewter to be had, since the exigencies of the war exacted such metal for other purposes. But the early history of pewter in America is most admirably displayed in this exhibition.

—R. F.

Gauli's Portrait of Pope Clement

Thought to Have Been Discovered

PHILADELPHIA—The strange conflict of styles in a portrait brought to America as a Dutch master of the school of Frans Hals led to the discovery of what is thought to be the only known portrait of Pope Clement X. The somber garb of a Dutch burgher suited ill with the face painted in the Italian manner. Suspicion arose, Porter F. Cole was called in as expert, the research began.

Slowly the black garb was removed, and revealed beneath it the crimson and ermine of the Pope. Confusion in the Catholic Encyclopedia made identification difficult, but the portrait is now believed to be the only one of Clement X, an octogenarian, for it does not follow closely the portraits of Clement IX, whom he partly resembled.

The reason for the overpainting is thought to have been due to smuggling it from Italy to Holland, or possibly to a desire to protect it from destruction during the Dutch anti-Catholic rebellion against the Spanish. The overpainting itself is three centuries old. The identity of the artist has not yet been ascertained, though it is thought it might be Giovanni Battista Gaulli, called Il Baciccì, who is said to have painted ten pontiffs.

LOS ANGELES SHOW TO SET A NEW MARK

(Continued from page 1)

divided into awards of \$1,500, \$1,000 and \$500.

"We expect this to be a Pan-American show in every sense of the word," said Dr. Bryan, in discussing his trip prior to his departure for the West. "The finest, most representative work of the artists of this and other countries of the New World will be assembled on a scale not heretofore attempted. And it is my hope that many of the canvases will remain in Los Angeles to provide the nucleus of a gallery of art of the Western Hemisphere. Los Angeles, by its geographical location, its climate, its history and its population, is best fitted to be the great center of international culture and good will."

"The best pictures by the artists of this country, from Sargent to the painter whose work has just begun to be recognized, will be shown to the number of 225. One hundred and fifty of these will be invited works. From Canada will come twenty-five paintings, and from Latin-America the other 250. While the show will conflict in dates with the International, it will not conflict otherwise. For instance, Carnegie will want to exhibit Redfield's latest work—we will want to show his best work."

After the exhibition ends on Jan. 1 the South American pictures will be sent on a tour of the cities of this country, while the North American will be sent to the Southern continent.

To Dr. Bryan belongs the credit for this great undertaking. He has long had in mind bringing to Los Angeles a great exhibition devoted to the work of artists of the New World. Dr. Bryan proposed that the opening of the new unit of the Museum be commemorated by an exhibition in which the art development of the two Americas should be shown. It was as the representative of the board of governors of the Museum and the board of supervisors of Los Angeles County that he visited Latin-America.

Whistler's "Coast of Brittany" Is

Sold to the Wadsworth Atheneum

The Kraushaar Galleries have sold to the Wadsworth Atheneum, Hartford, the painting entitled "The Coast of Brittany," by Whistler. It was painted by Whistler in 1861 and exhibited at the Royal Academy in 1862 under the title of "Alone With the Tide."

In New York it was shown in the first exhibition of the Society of American Artists, held in the Kurtz Gallery, 6 East 23d St., in 1878. It was in the Whistler memorial exhibition held in Boston in 1904, and later in the Whistler memorial exhibition in London. It was reproduced in Pennell's "The Life of James McNeill Whistler."

Mr. Baker Portrays the President

WASHINGTON—President Coolidge recently sat for a portrait bust to Bryant Baker, sculptor, which will be placed on exhibition in the Corcoran Art Gallery.

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and
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American Federation of Arts to Discuss Outdoor Advertising

CLEVELAND—A diversified program has been arranged for the sixteenth annual convention of the American Federation of Arts in Cleveland, May 13 to 15. Frederic A. Whiting, director of the Cleveland Museum, will present "Preparing the Way," the opening topic of the first afternoon session May 13, devoted to the general subject of "Fostering the Small Art Museum." Miss Florence N. Levy, director of the Baltimore Museum of Art; Robert W. de Forest, president of the American Federation of Arts, and Professor Paul J. Sachs, of the Fogg Art Museum, will join in the discussion.

"The Future of Outdoor Advertising" will occupy the morning session May 14. Mrs. Harry Lilly, director of the committee on public relations of the Organized Outdoor Advertising Industry, and Samuel N. Holliday, of the Poster Advertising Association's Research Department, will jointly present the case for outdoor advertising. J. Horace McFarland, of the American Civic Association, will present the case against the signboard. Open discussion upon this subject, which is expected to be exceptionally lively, will be led by Mrs. W. L. Lawton, chairman of the National Committee for Restriction of Outdoor Advertising.

The afternoon session of Thursday, May 14, will be devoted to "The Museum of a Small Community." Mrs. Sarah P. Bradford, president of the Nashville Art Association, will present "The Art Association Which Prepares the Way," followed by C. Valentine Kirby, who will tell of "Art Week in Pennsylvania."

Trujillo to Get Cary's "Pizarro"

MADRID—Mary Harriman Rumsey, of New York, widow of Charles Cary Rumsey, sculptor and international polo player, visited Trujillo to select the site for a monument to Pizarro, which she will present to the city. The statue was executed for the San Francisco Exposition, and will be cast in bronze in the United States.

SISTER OF SARGENT PAINTS IN A CONVENT

She Is a Member of the Dominican Sisterhood at Catonsville, Md., and Is Fond of Religious Subjects

BALTIMORE—A copy of Rubens' "Crucifixion," by Sister Genevieve, who for twelve years has been a Dominican Sister in the Order of Perpetual Rosary, has revealed much talent. The artist is the sister of the late John Singer Sargent. She is an inmate of a convent with thirty-two other nuns at Catonsville, near Baltimore.

Sister Genevieve is fond of painting religious subjects, one of which hangs in an Italian church in Highlandtown, Md.

Alon Bennett, director of the Maryland Institute, is interested in her work and skill. An appeal for dispensation has been made to Archbishop Curley in the hope that her talent may be given development. Augustine J. Ryan, a director in the Institute, has been interesting himself in her behalf.

"I have seen sketches by Sister Genevieve on wall paper which have a sweep and beauty of line suggestive of Augustus John," said Mr. Ryan.

The Rubens copy is now on view in an art shop of this city. The artist is at work on a canvas that will portray St. Dominic, the founder of her order.

Last Letter from Sargent Received

The last note penned by the late John Singer Sargent was received April 25 by Erwin S. Barrie, manager of the Grand Central Art Galleries, who gave out the letter for publication. The envelope bore the postmark of 11 P. M., April 14, just three hours before he passed away in his studio in Chelsea, London, and it appears to have been one of the last acts of the great artist, whose interest in the Association of Painters and Sculptors atop the Grand Central Terminal had led him to be the first to contribute three successive paintings, making the project possible with his brother American artists.

The letter follows:

"Chelsea, S. W.

"Walter L. Clark, Esq.,
"President Grand Central Art Galleries,
"New York, N. Y.

"Dear Mr. Clark:

"I am afraid I have delayed to inform you that my third contribution was shipped to your Galleries on April 2d by Messrs. James Dooley & Co., of 95 Leaderhill Street, consigned to Keer Maurer Co., N. Y., by S. S. Mississippi.

"It may reach you before this. I attended to Consular Certificate and paid James Dooley the charges.

"The title is "Shoeing Cavalry Horses at the Front." It was done in France in 1918.

"I am sailing for Boston (Hotel Coppley Plaza) on the 18th per S. S. Baltic.

"Yours truly,

"JOHN S. SARGENT."

The letter was in his accustomed handwriting, and was unfaltering and clear. Inasmuch as he had dismissed his servants earlier in the evening, according to dispatches, it is quite possible that he mailed the letter himself.

The picture "Shoeing Cavalry Horses at the Front" is one of his most famous war-time pictures, and it will probably be the most interesting exhibit in the coming Founders' show, which will be held in June at the Grand Central Galleries.

Pictures Sold in a Wyoming Show

LARAMIE, Wyo.—An exhibition of paintings from the Macbeth Gallery has just closed here with the sale of "Distant Hills" by George Bruestle and "Path by the River" by Arthur Meltzer. More than 4,000 people attended. There were promenade lectures to groups of clubwomen, faculty, university students, teachers, school children, and townspeople by Amy Gardner, head of the Art Department of the University of Wyoming; Edna Fowler, assistant, and Helen Tyvold, art supervisor in the city schools. Governor Nellie T. Ross was a visitor.

Decorative Art by Eugene Savage on View



"FANTASY OF THE LEAVES" By EUGENE SAVAGE, A. N. A.

Courtesy of the Grand Central Galleries

On exhibition at the Grand Central Art Galleries, May 2-20.

"DIANA" WILL ADORN UNIVERSITY HEIGHTS

Saint-Gaudens' Famous Statue Will Be Again Placed Atop White's Tower at the New York University

The famous statue of Diana by Augustus Saint-Gaudens for years atop Madison Square Garden is to be given to New York University after her old home is demolished. She will stand, as always, on Stanford White's tower, for this will be carefully taken apart and re-erected on University Heights.

Homer Saint-Gaudens, son of the sculptor, recently said that the statue should be destroyed, as it would not look well in any but its original setting. The models were available from which either large or small replicas could be recast. But Chancellor Elmer Ellsworth Brown, of the university, said a group of citizens was being formed to purchase the tower and erect it on the university grounds.

The statue was taken down from the tower on Wednesday of this week and has temporarily been placed in storage.

"The suitability of our campus at University Heights as a site is accentuated by the fact that the whole design, of which the Hall of Fame and our great library group form a part, were sketched by Stanford White himself and are now under the architectural oversight of McKim, Mead & White," wrote the chancellor to Darwin P. Kingsley, president of the New York Life Insurance Company, which bought the building. "This tower will accordingly be in the best architectural setting that could be found for it anywhere, and in a setting of history and sentiment, which is equally appropriate."

Mr. Kingsley, in reply, said that the university could have the statue conditionally upon the re-erection of the tower. The cost of re-erecting it is estimated at \$65,000.

Centennial of George Inness Is Celebrated at Montclair Museum

Montclair honored the memory of George Inness at a largely attended meeting at the Museum on the afternoon of Sunday, May 3. This marked the hundredth anniversary of the birth of the painter, who spent the latter years of his life in that city and found some of his finest motives in the nearby landscape.

The address of welcome was made by F. Layton Brewer, president of the Montclair Art Association, and the introductory remarks were by Edwin H. Blashfield, president of the National Academy of Design. A solo by Beethoven, "Nature's Adoration," was

sung by John F. Carlson, N. A., and an address on "George Inness, the Artist and the Man," was delivered by William B. McCormick, art critic.

This was followed by the singing of the "Pilgrim Song" of Tschaikowsky by Mr. Carlson, and the recitation of the poem by Inness entitled "Exaltation" by Hobart Nichols, N. A. The final tribute to his memory was paid in an address by F. Ballard Williams, N. A.

Colonel Friedsam Gives the Louvre Work by Bartolommeo Dated 1506

From Paris comes the news that the Louvre has just received from Colonel Michael Friedsam the gift of a painting by Bartolommeo, a Venetian Primitive, entitled "The Circumcision." The picture was bought from the Kleinberger Galleries in Paris.

The picture is signed "Bartolommeo Veneziano, 1506." It is a large panel representing circumcision, is in a fine state of preservation, and contains about ten large figures. The artist shows the influence of Giovanni Bellini, of whom Bartolommeo was a pupil. The painting is 4 feet by 2½. It has been exhibited several times.

The Council of Directors of the French National Galleries has asked the Minister of Fine Arts for authority to have the name of Michael Friedsam engraved on a plate in the Apollo Gallery with other famous donors to the Louvre.

Will Attempt Parthenon Restoration

BERLIN—The Greek government has decided to attempt the work of restoration of the Parthenon, as forecast in THE ART NEWS weeks ago. Very little of the structure was preserved after the siege of Athens by the Venetians in 1687. However, it will be possible to re-elevate a number of columns and to put together the fragments and remains. There is nothing left of the magnificent sculptures, designed by Phidias himself, most of which were taken to the British Museum.

Print Collector's Quarterly Out

LONDON—The April number of the *Print Collector's Quarterly* is notable for several articles of unusual interest and merit. American readers will be attracted by Frank Weitenkamp's article on Adolphe Hervier. Other contributors are Kenneth Sanderson, Walter Shaw Sparrow and Selwyn Image. By the editor is a forecast of the print exhibit at Wembley this year.

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CHAMBERLIN DODDS' COLLECTION IN SALE

"French Painted Room" Among Objects to Be Sold, Which Include Fine Tapestries and Furnishings

Near the end of the art and auction season comes the unusually important sale of the Chamberlin Dodds collection which S. G. Rains will conduct on the premises, 28 E. 52nd St., southeast corner of Madison Ave., next week.

Owing to their removal, this entire stock of one of America's foremost interior decorators is to be dispersed. Among the choice pieces are Spanish, French, Italian and satinwood tables, needlepoint settees, sofas, and love seats; lacquer cabinets, mirrors, old dining-room chairs; rugs, tapestries, and, of especial importance, a magnificent "French Painted Room."

Old Spanish embroideries, inlaid desks, fine screens, old Brittany commodes, sideboards and chests, and some interesting Spanish rugs as well as many other items will be sold. They will be on exhibition at 28 E. 52nd St. (today) Saturday from 10 a. m. to 10 p. m., and a special exhibition has been arranged for Sunday from 2 to 5 p. m.

The sale will begin on Monday and continue through Wednesday, and will be conducted by Mr. Rains, who has held some of this season's most successful sales.

National Gallery Acquires Third

Panel of a Set by Lorenzo Monaco

LONDON—Those who are already acquainted with the two panels by Lorenzo Monaco, illustrating scenes from the life of St. Benedict, will be glad to know of the acquisition by the National Gallery of a third panel of the set. This XIVth century artist learnt in the school of Taddeo Gaddi, and has all the simplicity of feeling of the early Italian masters.

The panel depicts two occasions in the life of the saint, one where he is blessing a novice, and the other sitting at table with his sister St. Scholastica. Having space to spare in the center of the canvas, the artist has quaintly introduced a third composition illustrative of an occurrence in the life of St. Placidus, when he fell into a pail of water, the amount of liquid contained therein miraculously spreading far and near into a great stream. The work is as pleasing in color as it is engaging in idea.

Art Magazine in Berlin Devotes

a Whole Issue to This Country

BERLIN—The last issue of the art magazine *Kunst und Künstler*, published by Bruno Cassirer in Berlin, is entirely devoted to America. Professor M. I. Friedländer's contribution deals with private collections in America, Dr. C. G. Heise (director of the Museum at Lübeck) writes about museums in the States, an article about sky-scrapers is by Geheimrat E. Schüler, and a very interesting essay on architecture is by Lewis Mumford and has been translated into German.

The great interest that is given in Germany to the art activity in the States is manifest in a great number of recent publications on this topic.

George Plowman's Etchings Stolen

LONDON—The London police are busy investigating the disappearance of a trunk belonging to George Plowman, the American artist, and containing some 500 of his etchings and all his etching paraphernalia. While he was visiting the Continent, the trunk, largely filled with heavy copperplate, vanished from his rooms in Bloomsbury. The Paris Salon has recently accepted his print of "The Shambles at York."

Museums Buy Modernist Works

Works by two Modernist artists have recently been purchased by museums geographically widely separated. The Luxembourg has just bought a painting by Paul Bartlett, and the Pennsylvania Academy of the Fine Arts has added to its permanent collection a still-life canvas by H. E. Schnakenberg.

DARNLEY ART BRINGS A TOTAL OF £70,758

Hoppner's Portrait of Lady Elizabeth Bligh, at £10,710, Fetches Top Price—Other Old Masters Sold

LONDON—With bids in four figures or more for each of seventeen pictures, the sale of the Darnley collection on May 1 was a decided success. The total realized was £70,758.

Among the sales was Hoppner's portrait of Lady Elizabeth Bligh, which went to Agnew for £10,710 (about \$51,840). This is a Hoppner record for Christie's, but his portrait of Lady Louise Manners brought 14,050 guineas at London in an auction in 1901.

Reynolds' "Calling of Samuel" brought £7,035.

Knocked down to M. Knoedler & Son for the low price of £2,415 (approximately \$11,630), Titian's famous "Venus and Adonis" was among the other sales. As the catalogue stated, this is but one of eight pictures with the same name, one of the others having been sold to Mr. Widener in 1923. It is expected to go to the United States.

Other prices included £3,255 (\$15,650) and £3,045 (\$14,740) for two Gainsboroughs.

Although most pictures were captured by English bidders, it is regarded as certain that some canvases will eventually find their way across the Atlantic.

Famous Gobelin Tapestries Will

Be Sold from Addington Manor

LONDON—Messrs. Knight, Frank and Rutley have fixed Friday, May 15, for the sale of the famous Gobelin tapestries belonging to the Rt. Hon. Lord Addington, and housed formerly at Addington Manor, which is now also under the hammer. These are the well-known "La Noce de Village" and "Le Sergent Recruteur," designed by Etienne Jeaurat and executed by Michel Audran. They are typical of French village life in the early XVIIIth century, and were a feature of the Paris Salon of 1753.

In the same dispersal figures a splendid example of the work of A. L. Gilbert in the shape of a Louis XVI marqueterie secretaire, inlaid in ivory and mother-of-pearl. There are also commodes by Roussel and some interesting furniture of the periods of William and Mary, and Queen Anne.

Portraits by Kneller, a landscape by David Cox, and paintings by Godward and Dawson will be sold from the collection of Sir William Cresswell Gray, Bart, and from that of the late R. H. Harrison on the same day.

Old Masters Priced in Shillings

LONDON—It is not often that dealers overlook possibilities in an impending sale, but this certainly happened at the Crompton House sale at High Crompton, where, owing to the absence of professional buyers, the inhabitants of Shaw became possessed of Landseers and Hollars for ten-shilling notes. Many of the bidders were ignorant of the value of their purchases, but owing to the discovery made by one of them, are having them valued in Manchester, the nearest town of importance.

A Morgan Gift to Harvard Museum

CAMBRIDGE—Harvard has acknowledged a gift from Mrs. Herbert L. Satterlee as executrix of the estate of her mother, Mrs. J. Pierpont Morgan. The gift is Wilhelm von Kaulbach's famous large crayon drawing illustrating Walther von der Vogelweide's minnesong "Unter der Linden," presented to the Germanic Museum. The drawing is called a characteristic example of the emotionalism of German romantic art of the XIXth century.

Lehmann Collection to Be Sold

PARIS—The Lehmann collection of old masters will go on sale at the Georges Petit Galleries June 6. Paintings, drawings and pastels by numerous artists will be included. The paintings are by Boilly, Boucher, Fragonard, Greuze, Nattier, Vigée-Lebrun, Watteau, Demarne and others. A work by Prud'hon is among the pastels.

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NEW YORK AUCTION RECORD

Anderson Galleries, April 30, May 1-2—Early American furniture and embellishments, from the collections of Mrs. Emanuel Levi, Mrs. Elizabeth L. Lawson, Mrs. Howard Leland Smith, Plandome, L. I., and other collections. Total, \$23,509.50. Among the more important items:

- 400—Chippendale carved mahogany tripod table, middle of XVIII century; Karl Bock\$200
- 402—Queen Anne maple highboy, early XVIII century; Miss D. O. Schubart, Agent\$250
- 403—Mahogany bookcase-secretaire, English, about 1800; Order\$200
- 408—Maple chest on frame, early XVIII century; Miss D. O. Schubart, Agent\$250
- 412—Inlaid mahogany dining-room cabinet, late XVIII century; Order\$200
- 426—Queen Anne maple highboy, American, early XVIII century; Miss D. O. Schubart, Agent\$300
- 427—William and Mary six-legged cherry highboy, late XVII century; Miss L. A. C. Mearns\$310
- 435—William and Mary maple highboy, late XVII century; G. C. Smith\$310
- 442—Three Chippendale mahogany chairs from the Jarvis mansion, Stamford, Conn., XVIII century; J. W. McGrath\$560
- 442A—Mahogany block-front secretaire with cabinet top, Rhode Island, third quarter of XVIII century; G. J. Baird\$425
- 680—Maple slant-top desk, XVIII century; Mrs. Phillip Le Boutillier\$145
- 697—Queen Anne maple highboy, first half of XVIII century; Miss Florence Furness\$285
- 701—Small maple drop-leaf butterfly table, early XVIII century; Karl Bock\$130
- 702—Small maple scrutoire on frame; Karl Bock\$180
- 706—Chippendale mahogany bookcase-secretaire, English, XVIII century; Order\$425
- 710—Maple highboy, first half of XVIII century; Miss Florence Furness\$210
- 711—Set of five Hepplewhite mahogany chairs, about 1780; Mrs. W. A. Larner\$200
- 716—Georgian mahogany library bookcase, English, XVIII century; Order\$175

Anderson Galleries, April 28, 29—Oriental antiques from the estate of the late Henry F. De Puy, Easton, Md., and carved jades and other hard stones collected by K. T. Wong, Shanghai. Total, \$12,049.50. Among the more important items:

- 414—Jade statuette, Ch'ien Lung; R. N. Moore\$140
- 479—Powder-blue club-shaped vase, K'ang Hsi; Dr. J. P. Saphir\$145
- 481—Rose quartz figure of Kwan Yin; Mrs. George Arents\$210
- 510—Crystal statuette, Ch'ien Lung; Mrs. J. L. Hanna\$165
- 517—Pair of jade flowers, Ch'ien Lung; Clapp & Graham Co.\$170
- 522—Pair of jade flowers, Ch'ien Lung; W. P. Goldman\$220
- 523—Rose-quartz jar, Ch'ien Lung; Hirschman & Freeman\$145
- 525—Large Koro, Ch'ien Lung; J. Kenah\$145
- 526—Rose-quartz vase, Ch'ien Lung; Clapp & Graham Co.\$375
- 537—Agate vase, Ch'ien Lung; R. N. Moore\$150

Anderson Galleries, May 4, 5—Original drawings by Beardsley, inscribed first editions of

Samuel Butler and other valuable first editions and manuscripts from the library of the late Henry Cole Quinby and the private collection of Elisabeth B. Stanfield. Total, \$8,937. Among the more important items:

- 43—Original drawing of the border for book III, chapter I, of Malory's "Morte d'Arthur"; Order\$125
 - 44—Original drawing for border of the book XI, chapter I, of Malory's "Morte d'Arthur"; Miss Eva Dahlgren\$150
 - 82—Selections from previous works, etc., 1844, by Robert Burns; Jerome D. Kern\$125
 - 87—"Shakespeare's Sonnets," by Robert Burns, 1899; Jerome D. Kern\$165
 - 435—Complete signed manuscript of Stevenson's account of his first book, "Treasure Island"; J. F. Drake, Inc.\$3,750
 - 444A—"A Child's Garden of Verses," by Robert Louis Stevenson, 1888; J. F. Drake, Inc.\$520
- Anderson Galleries, May 1—Currier & Ives lithographs, from the collection of Charles Smith, Tappan, N. Y., with a few additional prints from other private sources, as well as a group of etchings by D. Y. Cameron, Hedley Fitton, and others. Total, \$4,282.50. Among the more important items:
- 7—"Interior of Cathedral," by Hedley Fitton; F. Denks\$115
 - 67—"New York from Governor's Island," painted by W. G. Wall, engraved by I. Hill; Kennedy & Co.\$115
 - 68—"New York," taken from the northwest angle of Fort Columbus, Governor's Island, from a sketch by F. Catherwood; F. J. Courtney\$250
 - 115—"Winter in the Country," painted by G. H. Durrie, Currier & Ives, 1864; J. J. Rooney\$570

New York Auction Calendar

ANDERSON GALLERIES

Park Ave. and 59th St.

May 12, afternoon—Historical library of the late Edwin O. Wood, Flint, Mich.

May 14, afternoon—Antique Provençal furniture, household utensils and objects of art, from the Chatelet les Platanes Salavas, near Nîmes, France.

May 15, afternoon—Early American hooked rugs gathered by Mrs. Edward O. Schernikow.

May 18, afternoon—The Welsh library of Henry Blackwell, including books relating to ancient Britain, the Arthurian Legends and Druidic lore.

PLAZA ART GALLERIES

5 East 59th St.

May 12-15, afternoons—Furnishings from an apartment at 300 Park Ave.; also to close an old New York estate by order of Central Union Trust Company, with additions consisting of dining, living and bedroom suites, Colonial pieces, bronzes, paintings, etchings, etc.

S. G. RAINS GALLERIES

3 East 53rd St.

May 11, 12, 13, afternoons—Entire stock of Mr. Chamberlin Dodds, from his private mansion at 52d St. and Madison Ave., consisting of tapestries, rugs, period furniture, and objects of art.

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FIVE OLD MASTERS GIVEN TO CARNEGIE

Mrs. J. Willis Dalzell Presents the Institute With Works by Cotes, Romney, Reynolds, Raeburn and Opie

PITTSBURGH — Five paintings were presented to the Carnegie Institute on Founder's day. They were given by Mrs. J. Willis Dalzell as a memorial to her husband, the late J. Willis Dalzell, who was an industrialist and one of Pittsburgh's prominent citizens.

The paintings are "Portrait of Mrs. Coleby" by Cotes, "John Mills" by Romney, "Mrs. Juliana Colyear Dawkins" by Reynolds, "Thomas Miller of Edinburgh" by Raeburn, and "Irish Children" by Opie.

The paintings are hung in an exhibition of eighty-one old masters, which opened on Founder's day. All of the paintings in the collection were lent by citizens of Pittsburgh.

The following Pittsburghers lent paintings for the exhibition: Estate of A. M. Byers, Mr. and Mrs. Herbert DuPuy, Mr. and Mrs. George M. Laughlin, Jr., Mrs. J. Willis Dalzell, Mrs. B. F. Jones, Jr., the Secretary of the Treasury A. W. Mellon, Mr. and Mrs. George B. Gordon, Miss Virginia C. Dalzell, Miss Helen C. Frick, Mr. and Mrs. Richard B. Mellon, Nathaniel Holmes, Mrs. Charles Donnelly, estate of Willis F. McCook, and Mr. and Mrs. W. L. Mellon. This exhibition will continue through June 5.

STUDIO NOTES

Bryan de Grineau has just returned from New Haven, where he has been doing etchings of Yale University. Mr. de Grineau entertained a group of artists and students of etching at the Sherwood Studios on Tuesday evening.

Emily Warren, the English artist who has been executing a commission for the Canadian National Railway, sailed for London on May 2. Miss Warren's painting of St. George's Chapel, Windsor, was bought by Queen Mary for presentation to the Prince of Wales.

Ambrose Webster, who painted in Spain and on the Riviera during the autumn and winter, was in Paris a short time before sailing for this country last month. He will spend the summer at his home in Provincetown.

Eric Hudson is planning to spend the summer at Monhegan, Me.

Miss Agnes Pelton has returned to her studio, the Hay Ground Windmill at Water Mill, Long Island, for the summer. Recently at Henderson, N. C., she painted the portraits of Henry Leslie Perry, for the Perry Memorial Library, and of Maria Parham, for the Parham Hospital.

Brynulf Strandenæs has finished portraits of Messrs. Seward Prosser and William Alexander and Judge Day.

The large stained glass window designed by Clara Weaver Parrish for the parish house of St. Paul's Church at Selma, Ala., was on exhibition on Wednesday and Thursday of this week before being sent South. Mrs. Parrish has left for a visit to Alabama, after which she will sail on May 30 for Havre on the *France*.

Eric Hudson is planning to spend the summer at Monhegan.

Emil Carlsen left this week for Prout's Neck, Me., to paint.

Philip S. Sears, who was in town for the private view of his exhibition at the Ferargil Galleries, has returned to his home in Brookline, where he will carry out a number of portrait commissions.

Caroline M. Bell sailed on Monday for a summer in Europe.

Chauncey Ryder has gone to Wilton, N. H., for the summer.

Samuel Theobald, Jr., and Elizabeth Stuyvesant Theobald have just returned from Bermuda, where they spent the winter painting. They will shortly open their studio, "Arrochar," on Staten Island.

Ida Maynard Curtis has gone to Carmel, Cal.

Albert Sterner delivered a lecture at the Albright Art Gallery, Buffalo, on the evening of May 5, on "Art and the Community."

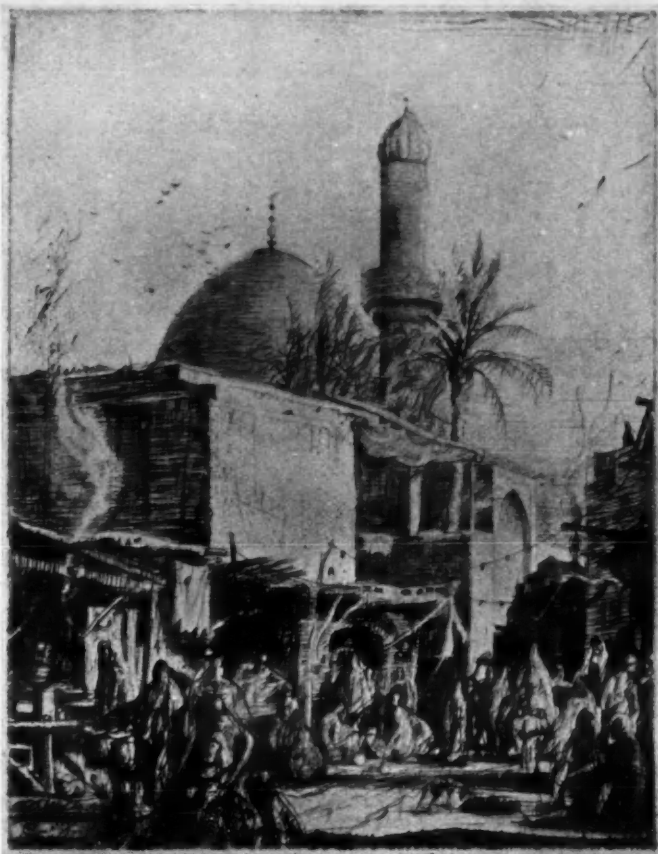
Millie Bruhl Frederick has just finished a portrait of Lelya Georgie, who is playing in "What Price Glory." Mrs. Frederick is sailing for Europe June 9 on the *Aquitania*.

Sophie M. Brannan has been sketching in Connecticut during the early spring.

Frederick K. Detwiller delivered an address to the faculty and students of Lafayette College, Easton, Pa., on May 3. His subject was "Art and Architecture in the American Colleges."

Jessie Summerville Knox Voss, portrait painter, was married on May 2 to H. L. Dangerfield Lewis at "Merriemfield," the home of the bride's parents, at Hewlett, L. I.

Cain, Master of Drypoint, Depicts the East



"BAGDAD—BAZAAR ENTRANCE" By CHARLES W. CAIN
Courtesy of A. A. Bailey, Sloane Gallery, London

LONDON—The accompanying illustration is one of a series of drypoints of Mesopotamia by Charles W. Cain, whose work is attracting a rapidly increasing public, both in England and America, many of his plates being exhausted soon after issue. His work is distinguished by an unusual facility in rendering the light and color of the East in terms of black and white, and one feels in his pictures the heat and the haze, the glow and the glitter of Mesopotamia and the curious sultriness of its rivers and plains, though the means taken to present this is of the slightest. Delicacy in line, clever balancing of

plain mass with one meticulously worked, both bring about effects the most striking, and there is a serenity about his compositions exactly in accord with the slow-moving life of the Orient. River themes most intrigue him, but in this plate Mr. Cain has concerned himself with conveying an impression of Bagdad, a town of mosques and minarets, bazaars and belfries. It is all there—the color and squalor, the splendor and the sordidness.

Mr. Cain has recently held an exhibition of his drypoints at the Sloane Gallery, 188 Brompton Road, where it received much attention.

SCIENCE DISCOVERS FORGERY OF A HALS

Committee of Experts at The Hague Will Not Publish Its Report for Fear of Assisting Counterfeiters

THE HAGUE—Chemistry, photography and other scientific aids were employed by a committee of experts who have just pronounced a forgery a painting alleged to be by Frans Hals.

The picture, entitled "A Laughing Man," is on wood. It was thoroughly examined by Sir Charles Holmes, director of the National Gallery in London; Professor W. Martin, director of Mauritshuis at The Hague, and Professor Scheffer, of Delft.

The methods whereby they arrived at this conclusion will not be published for fear it would become a handbook for counterfeiters. It is known, however, that many methods were employed, including microscopic chemical and photographic tests.

The canvas is skillfully painted and at first sight appeared genuine, but the panel was found to be made of two pieces of wood, one of which is of a much older period than the other. It was also found that ultramarine was employed, whereas ultramarine was discovered only in 1826, and cobalt blue was present, where this was not manufactured before 1820.

Finally the test showed the two pieces of wood in the panel nailed together with modern steel nails. The chemical test disclosed the presence of zinc white, which was not used until 1871.

Strandenæs to Select Norwegian Art

Brynulf Strandenæs has been named chairman of a committee by the Norwegian government and W. H. Fox, director of the Brooklyn Museum, to select the Norwegian art which is to be shown in the Scandinavian exhibition to be held at the Brooklyn Museum next year. Paintings, sculpture and applied arts will be included. Other members of the committee are Dr. H. G. Leach, Dr. John H. Finley, G. M. Dahl and Mr. Cappelen-Smith. Mr. Strandenæs will sail on May 23.

Hotel des Artistes, 1 West 67th Street. Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

OBITUARY

MRS. MARGARET M. P. LA FARGE

Mrs. Margaret Mason Perry La Farge, widow of John La Farge and a descendant of Commodore Oliver Hazard Perry, died at her home in Newport in her 86th year. Mrs. La Farge suffered an attack of grip during the winter and never recovered from it. Four sons and a daughter survive her—C. Grant La Farge, architect; Bancel La Farge, painter; Oliver, and the Rev. John La Farge, the latter having come from the West Indies during the week, and Miss Margaret La Farge.

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This poem was recited by Hobart Nichols, N. A., at the Inness centenary meeting at the Montclair Museum on Sunday, May 3.

Sing joyfully!
Earth-bound no more
We rise.
Creation speaks anew
In brighter tones.
Life now enthrones
Its image forms,
Winged with a joy that
Ne'er from nature grew.

Sing joyfully!
The Lord has come.
We live.
Released, the spirit flies,
Robed with the light
Above earth's night,
A symphony.
We sweep along in song that never dies.

Sing joyfully!
Bright nature lives
In us.
Thought, sight, and sound,
Mind—all are one.
To gentle souls
We whisper thought echoes of loves profound.

Sing joyfully!
Life's sympathies
Speak truth.
Doubts for disease.
Resurrection is affection,
Spirit awakening,
From earth's tides to voyage o'er brighter seas.

Sing joyfully!
A real world to see.
Earth's meadows and its hills
Within thy heart
Their joys impart
To us as well as thee
Sing joyfully!
God all space fills.

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ART AND ADJECTIVES

An implied hyphen joins to the word "art" certain adjectives which have usurped too much attention for themselves and obscured our vision of art as indivisible. Some of these are "fine," "decorative," "commercial," "industrial," "applied" and "advertising." These different aspects of art have come more and more to be looked upon as distinct from each other, while in reality they can no more have independent existences than the different portions of the same organism.

There used to be an experiment conducted in our class in zoology which may, for all we know, still be holding the amazed interest of the younger generation, in which a lowly form of aquatic life known as the planarian was heartlessly cut into three pieces and in time each piece became a new little planarian. Art, however, can hardly be expected to go through a similar trial by surgery. It cannot be cut up without killing its animating life.

Last week \$100,000 was given in Chicago for the establishment of a school of industrial art. The giving is splendid, and the completion of the scheme will be even more admirable if the students who benefit by its instruction are not compelled to think first in terms of industrial production and secondarily in terms of art. Industrial art must not be treated as a branch of creation in which as much as is practical of artistic principles may be applied to problems whose determining factors are purely commercial. The designers of the future, and of today for that matter, have a problem which did not exist before the days of the machine. They must accept the conditions of the machine, must work with the technician, and they must produce designs which will meet the double requirement of mechanics and art. Generally art is sacrificed, if sacrifice is necessary, and yet the problem can be worked out to satisfy both standards if the designer will exercise a full measure of patience and talent.

The "fine" arts have held proudly aloof too long and perhaps that is the reason that those who have taken the commercial path have been driven into an assumed contempt simply as a protective measure. The circumscribed areas into which artists array themselves today did not exist in those antique days when art expression was a more unconscious thing. The savage in the Congo carved his battle axe into a thing of unearthly beauty; the ancient Egyptian created a delightful pattern for some little

faience jar of insignificant proportions and not important use. They probably had no words to express, as they certainly had no idea of, the difference between the fields of art that we have charted off so definitely.

As we break down the superfluous distinctions we will be more apt to evolve our own artistic idiom; we will create a style of our own; we will stop copying the past. When all artists realize that they are working under the same principles they will be conscious of their union with each other and a renewed life will course more freely through the whole province of art. The things of humble and daily use will become things of exquisite appearance, and their design shall not be stolen from the past but shall be our own. We may yet have an artist who will make of the coffee percolator a thing of not unworthy kinship with a salt dish by Benvenuto Cellini.

ART AND BUSINESS

Los Angeles is to have a big show of paintings from all parts of the New World, beginning Nov. 3 and lasting until the end of the year. After the exhibition ends at the Los Angeles Museum, the pictures from Latin America will tour the principal cities of this country and Canada, and the work of North American—or, rather, Anglo-American—artists will be shown in Mexico, Central America, and the capitals of the Southern continent.

In prizes and in size the display will exceed that of any annual or biennial exhibition in the United States, two awards of \$5,000 each having already been donated by citizens of Los Angeles, while the Museum itself will give prizes totaling \$3,000. There will be 500 paintings, 250 from Latin America and as many from this country and Canada. Each of many of the Southern countries will give special awards to artists who send the best work in its exhibit.

But the outstanding fact of importance in connection with this exhibi-

ART WEEK EXHIBITS EXTEND FIVE MILES

Philadelphia's Great Display, Held After the Lapse of Two Years, Seems More Popular Than Ever

PHILADELPHIA—Art Week has returned after two years, and is a great success. The city and the people have backed it. Five thousand dollars was voted by the Council to defray the expense of arranging exhibits.

By far the most remarkable group is that of the entire facade of the John Wanamaker stores fronting the block on Chestnut St. between 13th and Juniper. Seven-foot pedestals have been designed for the foot of each pilaster flanking the windows and on them are placed handsome oriental jars of great size, filled with pine boughs.

One window contains an exhibition of sculpture in marble, bronze and terra cotta by Paulanship; another, two examples of stained glass by Nicola D'Ascenzo designed for library windows, and yet another the enshrined canvas of "Fishers by the Sea," by George Harding.

In the series of exhibitions which extends for nearly five miles in shop windows, certain features stand out. The mural by Wellington J. Reynolds in the window of Kayser & Allman, the windows of Karsher & Rehn, which include eight bronzes by Rodin.

Among the host of exhibitors are Adolph Borie, George Elmer Browne, George Harding, E. Irving Couss, W. Emerson Heitland, Violetta Raditz, Violet Oakley, Winthrop Turney, Florence Tricker, Wilson Irvine, Fred Wagner, Wilmer Richter, Carl J. Nordell, F. A. Bucher, Elizabeth Washington and Vladimir Perflieff.

The prize of \$100 for the best marine in street exhibition was awarded to Emil Carlsen for "Wind in the East," shown at 1732 Chestnut St. General Butler, of the United States Marines, was on the jury of award. On the jury of award was Mary Butler, a cousin of the general's, and also president of the Fellowship of the Pennsylvania Academy of the Fine Arts; Yarnall Abbott, George Walter Dawson, John J. Dull, and Alfred Hayward, director of Art Week. Among other marine painters represented were Charles Woodbury, Frederick Waugh and William Ritschel. —E. L.

A Picture Sold from the National Academy



"SONG FROM SEVILLE"

By HENRI DE MANCE

Courtesy of the National Academy of Design

A prominent collector of Jersey City purchased this exquisite painting from the recent exhibition of the National Academy of Design. The artist, of French Huguenot descent, has made New York his home for about eighteen years. He seldom exhibits and is not so well known to the general public as to connoisseurs.

tion is not its size or the amount of prizes. It developed in the trip of Dr. William Alanson Bryan, director of the Los Angeles Museum of History, Science and Art, who has just returned from Latin America. "Everywhere I went I was received with particular cordiality," he said upon his arrival in New York. "After a time I understood the reason, though at first it was not apparent why I was wel-

comed more than the average North American. It was because I was not seeking trade concessions of any kind, or political advantage; my message was one of art. I was extending an invitation to our Southern neighbors to show us their highest achievements, to display the finest flower of their culture, on equal terms with our artists. Their response was in every case all that I could desire."

The Illustrious George

Reprinted by permission from the May 9 number of The New Yorker

It is not our intention to eulogize or sentimentalize about the illustrious George—his ubiquitous students are busily engaged in spreading the cult of his worship, which we suspect is a secret source of many guffaws to its bald-headed, blue-eyed object. We have known George Luks intimately and we have made the discovery that his most sincere attachment is to orange juice in the morning and raw oysters all the rest of the day.

We are far from inferring that he is indifferent to being the object of many controversies—both artistic and ethical. He revels in it. "George," said we one day, "the proprietor of the B— Etching Galleries says your pictures are eminently suitable for barrooms and such, but not for the drawing rooms of the more cultured purchasers."

Luks removed from his upper coat pocket the hand-painted handkerchief presented to him, as he explained, by the Grand Duchess of Ocherania, and dusted his rosy visage. "What in hell does a dry goods clerk selling prints know about art?"

And we agreed, "Yes, what indeed?"

Years ago—it seems years ago—we were fortunate enough to be studying with him at the Art Students' League. We remember mornings when he arrived early (that is to say, just before the morning session ended at 12 o'clock) with the old familiar, "Good morning children! I just got in from Boston. Love Daddy?" His broad black hat was thrown to the wall and the cane followed it somehow to find its place on a hook. Then, sauntering over to the nearest canvas, he demanded from the awe-stricken disciple, "Let's have a big brush. Painting, my child, is technique!" Thereupon, with three deft and sweeping strokes, he obliterated the painstaking detail, the fond labor of four days. Generously, he dipped the brush in zinc white and applied to the tip of the nose and forehead a highlight. "It's like an egg, can't you see—push that chin in. It's round—



GEORGE LUKS

Courtesy of the New Yorker.

it's round—make it round—put some depth into it—third dimension."

And thus the poor student . . . if at all.

We are besieged by constant requests from those who have heard divers and by no means exaggerated tales of Luks' genius and eccentricities, to meet him. The great difficulty lies in the fact that Mr. Luks never wishes to meet anyone who wishes to meet him. We advise anyone having such aspirations to waylay him at his door, 141 East 57th St., at 4 A. M. or thereabout. He will speak kindly to you and not bite, though

he may boast of his prowess as a fighter, and of his pugilistic career which has been obscured by the passing of many years. When one speaks of the days when he was known as "Chicago Whitey" his brow clouds with regret deep and touching. To think—yes, pause and think—that such a splendid fighter (and he is a splendid fighter even at sixty) should have gone to the dogs because one day in Germany he made the discovery that he could paint! Here last week we were doing a Haroun Al Raschid with him in the Village and someone approached him singing, "Luks, don't you remember me—the night we had the fight at Romany Marie's?" George turned to him in a dignified manner, eyed him for a second, and said: "Young man, you never had a fight with me or you wouldn't be here telling me about it." And that's that.

One thing is to be an artist, turning a deaf ear to the Academy and paint as you like. It's quite another thing to earn your bread while doing so. Luks has accomplished that feat right here in these United States. In a word, he is successful. The Detroit Museum recently acquired a brilliant example of his work as follows: Luks, though having profound faith in the potency of the spoken word, has even more confidence in his ability to put it across with paint. It is related how during a discussion he jumped from the depths of his antique lounge to the easel and shouted, "I'll show you how to paint a picture!"

And he did. "The Three Top Sergeants" he named it, those posing for it being three very worshipful young illustrators who had been at the front during the war and who happened to live on the floor below. We wonder what Edsel thought about it. As Mr. Luks would say with nonchalance, "They're all my students."

As for his failings, we should say his greatest is a delusion he harbors. He believes himself to be a humanitarian, though the opposite is much nearer the truth. He is an unmitigated egotist and never fails to remind people that he is a great painter as well as a great fighter. We admit this to be the truth, but its constant reiteration by him irritates the best of his friends. At a recent exhibit he overheard someone say, "That's a good painting." He turned and said loud enough for everyone to hear, "You're damn right it is! I painted it." And that also was that.

Wherein, then, lies his charm? It is because he often says the apt and clever thing, though he scruples not to use an off-color phrase or word. He is forgiven these various faux-pas because of his originality and high wit coupled with his ability to do the unexpected thing.

There are persons who have never seen him except in a dinner coat charming the listeners at an entertainment given in his honor. There are those who have never seen him at all, and others know him only in the studio, a fine painter with a big following. There are thousands to whom Luks is only a name, and millions have never heard of him. But Mr. Luks does not know that.

Decorated Cavern of Oriental

Sun God Mithras Found in Naples

ROME—The discovery by chance at Santa Maria di Capua, near Naples, of a complete sanctuary of the Oriental sun god Mithras is hailed as one of the outstanding archeological finds of recent years. Although about a hundred sites where the Mithraic cult flourished have been located in Italy, nothing like the present find—which is in effect a Mithraic chapel—has ever been discovered.

It consists of a decorated cavern with intact frescoes, in wonderful colors, representing the god in the act of performing his sacrifice. Mithras is represented as an agile and strong young man, unlike the sculptured relief figures of other Mithraic remains.

In the scene in which he is depicted slaying the sacrificial bull, Mithras is dressed in a full Oriental costume of brilliant red. His tunic is trimmed with green cuffs ornamented with a gold fringe. The god also wears short trunks banded with green and gold. He carries a red mantle, lined sky-blue, which is ornamented with seven stars, evidently a symbol of the firmament.

The bull is painted white with red nostrils, and blood is flowing from the gash made by the god's knife. The symbolic dog lies on the ground nearby, while the servant is depicted gathering the drops of blood from the wounded animal.

Italian archeologists now consider they have an accurate portrayal of the whole Mithraic ceremony. The roof of the cavern, which is painted blue and studded with stars, was discovered accidentally during building operations.

Karl Anderson to Sketch Abroad

Karl Anderson, whose exhibition at Durand-Ruel's closed recently, sailed on the *Resolute*, May 5, for the summer in Europe. He expects to spend two months motoring and sketching. Later he will visit Frieseke and other artist friends.

JAMARIN

RARE ART-WORKS & OLD MASTERS
15, AVENUE DES CHAMPS-ELYSEES
(ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

From Gatiér's Exhibit of Provençal Scenes



"LES DEUX CYPRÈS" By PIERRE GATIER
Courtesy of M. Marcel Guiot

CHINESE IMPERIAL ART ON THE MARKET

Many Valuable Objects Recently Put
On Sale from Mysterious Source
Have Led to Such a Conclusion

BERLIN—News from China is to the effect that a great number of valuable art objects have come on the market in Peking, the source of which has not been divulged. Very probably they belong to the treasures of the imperial palace, which since the flight of the Emperor has been under the care of the government.

A special commission was instituted to inventory the priceless and numerous objects adorning the palace, but it is suspected that this commission has failed in efficiency. The imperial collections were seriously damaged during the political disturbances in 1900. One section of the palace has been opened to the public as a museum.

—F. T.

Art Treasures Reported Found

PRAGUE—It is reported that in a castle at Kremsier (Moravia) several very important paintings by old masters were discovered. A work by Titian, "Apollo and Marsyas," is of his latest period. Five paintings by Lucas Cranach and a portrait of Charles I of England by Van Dyck are said to be among the finds.

PARIS

The Parisians are every day gaining in mobility, and they seize the slightest pretext to leave the capital and go away for a change. Particularly in this case at New Year and Easter, and at these seasons there comes a lull in the ebb and flow of exhibitions. The galleries do not close, but the exhibitions held at those times are less important, and devoted only to débutants. This period of calm has now come to an end, and several very good exhibitions are now taking place.

The most interesting perhaps is that at the Marcel Guiot Gallery, where a collection of landscapes by M. Pierre Gatiér is now on view. Although he is still one of the "young" painters, this artist—who has been hesitating for some time as to what line he should choose, and who inclined, for a space, in the direction of etching with no small success—has now found his bent in painting. Today he has completely abandoned himself to it, and in this he is to be congratulated, for this is evidently the medium in which he can best express himself. He is a born painter, and although he has practiced oil painting only for the last few years, he has already given proof of an unusual mastery of the art. His vision is broad and accurate, and he paints boldly. One has only to examine his brushwork, which he never goes over a second time, to see with what speed and decision he works. It might be thought that such rapidity of execution would naturally tend towards the search for fugitive and

momentary aspects so dear to the Impressionist school. This is not at all the case with M. Gatiér, who, in common with the majority of the young men of the preceding generation, owes nothing to Impressionism. Although his art is very living, and even somewhat impetuous, he probes beneath the momentary aspect of forms for the permanent truth they conceal, a thing the Impressionists never bothered to do. In reality he is very classic in taste, and by the soundness of his technique and the dignity of his inspiration bears a certain relation to Corot in those productions of his known, quite improperly, as "Italian Corots," that is to say, the realistic Corots as opposed to the idealistic Corots. The latter, in spite of their charm and their poetry, are much less powerful than his pictures painted from nature.

The present exhibition comprises sixty landscapes, the majority of which were painted in the neighborhood of Toulon, his native country. Although not so renowned as Nice, Monte Carlo and Mentone, this part of the coast is very beautiful, certain aspects of it being even more beautiful than the Riviera. It is just as picturesque and offers to the artist a greater variety of motive and a richer vegetation. It is not the Riviera, but, nevertheless, it is the old coast of Provence which, with its classic cypresses and olive trees and its low mountains, recalls in so many ways the Greek landscape. One likes to imagine, in the countries farther North, that in the South all is light and joy and perpetual fine weather. This is a great error, and it is a fact to be remarked that Provençal artists never see their country in this light of perennial spring. Impressionism, moreover, was born in the North, and it is in the North that it finds its favorite subjects.

Monet brought back very little, and this little certainly not of his best, from the few visits he made to the Riviera. It was only towards the end of his life that Renoir settled at Cagnes, chiefly for motives of health. As for Cézanne, he has never painted in light tones, and his color was always marked by a significant gravity. The Midi, indeed, is particularly rich in landscape of sober and graded tones of color, and not the flamboyant colors one would suppose. M. Gatiér has very well understood this characteristic of Provence and has expressed it with great force. The landscape reproduced in this number, with its background of mountains against which stand out two majestic cypresses, is very typical of this beautiful country, but it has many other aspects which M. Gatiér has rendered with the same freedom of style and the same dignity of expression. His art, however, is not entirely consecrated to the Midi, for he has painted the mountains of Savoy with the same powerful hand. Neither should his landscapes on the banks of the Oise be forgotten, in which water and sky are broadly treated, and which show quite unexpected analogy with certain English water colorists of the beginning of the XIXth century.

Contrary to the custom of most of the young painters of today, Pierre Gatiér exhibits little and works hard. Therefore, this exhibition has been eagerly anticipated, and was welcomed from the opening day as a real success. We have many times had occasion here to draw attention to the fact that the land of Provence is rich in artists. To the already long list of painters that it has given, beginning with the masters of Avignon right down the line, taking in the brothers Van Loo, Fragonard, Granet, Guigou, Ricard, Monticelli, Daumier and Cézanne—a list that has been lengthened still further by the names of many living artists—must now be added the name of Pierre Gatiér.

—H. S. C.

Venus and Queen Victoria

LONDON—The distinction of being a "best-seller" seems to be shared equally between Venus and Queen Victoria, plaster busts of whom are stated to have sold better than those of any other notability. The authority is a certain plaster-modeler, Daniele Lanti.

EXHIBITIONS

Eugene Savage, May 2nd to 20th
American Academy in Rome, May 6th to 9th
Charles Hopkinson, May 7th to 23rd
Garden Sculpture—Until May 12th

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LONDON

My sole complaint regarding the exhibition of Max's caricatures at the Leicester Galleries is the difficulty of studying them in comfort owing to the crowds that flock to see them. One takes one's stand in a queue and laboriously makes a snail's pace progression round the room, as if one were assisting at a wartime rationing excursion. But not to take the exercise would be at once to proclaim oneself out of the running, so, however pressed for time one may be, one still takes it—and, moreover, feels rewarded. One of the first things that strikes one about this show is the amazing way in which its author, though resident at Rapallo, an Italian coast town, not remarkable for its enlightenment, manages to keep *au courant* with all that is happening in the political, artistic and literary circles of London. His satire could not be more pungent if he were living in its very midst, nor could he display a more acute sense of the personalities that compose those circles. Perhaps the drawings that most "go home" to us are those belonging to the series of "The Old and the Young Self," in which he adroitly confronts celebrities of the day with themselves of the past. Asquith and Lloyd George parleying with their own youth demonstrate the unaltered bases that have animated their own careers, though Bernard Shaw admits to a doubt as to whether his former ego was really as perfect as he imagined it to be. Augustus John of 1925 begs the Augustus John of twenty years ago to take off his hands some of the uninteresting and rather vulgar would-be sitters who merely care to have his name attached to their portraits, quite apart from any appreciation that they may have of his work, but the Young John will have none of them. Walter Sickert, on the other hand, twits his former self with having misjudged his capacity for rivaling Whistler as a master and an oracle. Over all these caricatures there hovers the true Maxian urbanity, though in a few others there is

a certain touch of that malice which does creep out occasionally at odd moments despite the reputation which Max enjoys for none but good-natured humor. America comes in for a sly dig in a caricature which represents a very bloated Uncle Sam receiving from John Bull, who has grown sadly emaciated, "another little cheque on account." The poor relation, John, begs Sam to "seem a bit chatty-like with me in the street sometimes; it would do me such a deal of good among my neighbors." But Sam is looking the other way.

Muirhead Bone, whose drawing of "Pont Neuf" has been bought for the National Gallery of Victoria, Melbourne, through the Felton Bequest, is a "star-turn" at the show at Messrs. Colnaghi's of English drawings and water colors. This artist is undeniably a past master in rendering mass in architecture and in giving full value at the same time to complicated detail, but he is in danger of running his talent to death, and one would like to see him exercise it occasionally in more varied directions. One has the impression at times that he is something of a virtuoso, exclaiming at the extreme difficulty of the tasks he sets himself and asking for due acknowledgment to be accorded to him for it. That is not how the finest work is executed. D. Y. Cameron scores just as skillful achievements and makes less ado about them, varying his themes more freely and experimenting more widely, while Henry Rushbury gets at the spirit of the buildings that he represents with a greater feeling for their innate character. At first sight one is inclined to consider some of the McBey drawings as slightly trivial, but further study reveals in them delicacies and a charm which explain the phenomenal rise to fame and fortune which has marked this artist's career.

The old Grosvenor Galleries, whose name has now appropriately been transferred to 144 New Bond St. are, I hear, eventually to be demolished. More and more do we tend to become dependent for our art sustenance on what the

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PARIS

NEW YORK

dealers provide for us. It is generally good fare.

I am convinced that quite a large proportion of the extremely modern work is bought from the point of view of a speculation and an investment. One exhibition just now frankly labels itself as of "Unknown and Lesser Artists," a title that will surely appeal to those who make their collection with the idea suggested, the more especially as a great deal of the work is marked by sanity and real sincerity.

Speculators who care to go still a step further might visit the Guildhall and study the 3,000 drawings by British children there on view. Ages vary from as low as three, and quite a realistic seascape emanates, in fact, from a budding Vendervelde of those tender years. Boys of youthful age seem to do their best work in railway engines and stations, and do manage curiously enough to suggest something of that joyfulness which such subjects convey to their own intelligence. And what can art do further than succeed in such a direction?

—L. G. S.

HANOVER

The Kunstverein at Hanover was founded in 1774, when Duke Frederic of Cambridge was governor of the province. The spring exhibition of 1925, which is the ninety-third of this association, is showing a praiseworthy tendency to get away from the old tracks and to do justice to modern contemporary art. A restricted number of canvases has been chosen from the viewpoint of quality only, without prejudice regarding the school or direction of the artists. As a matter of course, Hanoverian artists have been emphasized: Bernhard Dörries, who has been awarded the prize of the Berlin Fine Arts' Academy, is represented very advantageously; Burger Mühlfeld is an able portraitist; a confirmed and convincing landscapist is Emil Stratmann. A whole room is devoted to the work of the lately defunct Professor Jordan.

Artists from abroad who have joined in this show are Otto Dill, Ulrich Hübner, Count Kalkreuth, Otto Modersohn and many others. A life-size nude in sandstone by Professor Hertling has a sweeping rhythm of contours. Bronzes by H. I. Paggels, M. Kleine and H. Reinecke are noteworthy.

The Town Hall at Hanover is adorned with a painting by Hödler, entitled "Unanimité," which is one of his strongest works. It is the monumental representation of more than fifty men, grouped around the leader and making with uplifted arms a vow to concerted action and undoubting faith. This painting gives a blend of the heroic and the humane which is of compelling force. The Kestner Society has arranged a large show of the artist's oils and drawings, thus giving an opportunity to enjoy the master in his smaller works. The portraits and landscapes are dominated by an extraordinary intensity of feeling.

One of the rooms in the Hanoverian Museum has been given up to a Russian, Andrej Nesnakomoff-Jawlensky. He is linked to the Bauhaus artists of Weimar, and it thus goes without saying that his style is far from being conventional.

—F. T.

BERLIN

Georges Rouault is shown at the Flechtheim Gallery. This artist has never been shown in Germany heretofore, and very seldom in France. He is very closely related to German Expressionism. His intensity combined with a superiority that lies in the French pictorial tradition has produced very impressive results.

Oils by Lovis Corinth at the Wilt-scheck Gallery are packed with movement suggesting a world of beauty, of glaring colors, of vigor and temperament.

At the Gurlitt Gallery, Leo von König is on show with a series of animal pictures and studies. Water colors and drawings by O. Kokoschka at the same place are interesting for his admirers.

ROCHESTER

More than seventy painters are represented in the exhibition by Rochester artists at the Memorial Art Gallery. Among the exhibits are designs for costumes, stage settings and properties for Walter Hampden's productions of "Cyrano," and three Shakespeare plays by Claude Bragdon. Mr. Bragdon lectured at the Memorial Art Gallery on "The Artist in the Theatre."

Thomas J. Mitchell, whose landscape, "The Woodsmen," exhibited recently in this city with the Geneseeans, attracted much notice, shows "Wood Interior, Winter Evening," and "Along the Creek, Winter." Another of the Geneseeans, Carl W. Peters, exhibits two landscapes. Of the two examples of Joseph Stahley, his "Return of the Fleet" is said by the art critic of the *Herald*, Ernest A. Weiss, to be the more complete. The critic adds that the boldness of conception and vigor of color which distinguish the work of George Tibbitts are again shown in his two pictures, "Swordfish Boats" and "The Hill Country." Ella M. See shows three Western scenes which display a fine sense of color. Fletcher H. Carpenter reveals a poetic quality in his two landscapes.

MOSCOW

The Society of Modern Revolutionary Artists held its seventh meeting here. Two large rooms of the Fine Arts Museum were used for exhibiting about 400 canvases representing scenes from the revolution, from the life of the workmen and of the present Bolshevik Russia. Lenin's funeral has also furnished a favorite theme. Lunatscharski, member of the Board for Public Instruction, delivered the opening speech, emphasizing the importance of artistic representation of memorable events of Bolshevik Russia.

In the Museum of Fine Arts in Moscow the collection of the Rumjantsoff Museum, the Schtschukin collection and the paintings formerly the property of Count Scheremetscheff have been assembled in a very representative and homogeneous aggregation. A new museum bearing the name of Lunatscharski, the delegate for public instruction, has been put together, comprising Russian art of the last two decades. A Museum of Modern Western Art has also been assembled, holding the works formerly in the Schtschukin and Morosow collections.

FRANKFORT

Three exhibitions of works by the lately defunct Hans Thoma were the focus of this winter's art activities.

A small but very interesting exhibition at the Arts and Crafts Museum gives an idea of the old culture of the empire of the Incas in Peru. Beautiful weavings testify to the highly developed craftsmanship and fastidious taste of the former inhabitants of this country. Pottery and valuable jewelry prove the perfect skill of these craftsmen.

The Kunstverein has put together a display of works by a painter of Frankfort origin, Wilhelm Altheim. He depicts his native country.

At the Hermes Gallery, Gottardo Segantini, the son of Giovanni Segantini, has exhibited a series of paintings which give evidence of great ability as a landscapist.

GREELEY, COL.

Paintings by Grace Church Jones were shown in a building on the Teachers' College campus. Both figure paintings and landscapes were included. The subjects were from Avignon and elsewhere in southern France, and from New Mexico and Arizona. Mrs. Jones resides in Denver.

MINNEAPOLIS

The Minneapolis Institute has been given a collection of 150 Egyptian and Oriental objects from Miss Lily Place, who for many years has lived in Cairo. In general the collection covers the arts of the Near East and includes Persian potteries, textiles, woodwork, Greek and Roman terra cottas, small Egyptian bronzes, and jewelry. A handsome Rhages bowl has a frieze of camels, each of a different color. Another striking piece is a rose-colored alabaster bowl of the XIIIth century, originally entirely covered with arabesque designs and small medallions showing scenes from courtly life. The variety of textiles included in Miss Place's gift is wide. There are several Chinese embroideries, a richly colored brocade from Aleppo, batiks from Java, one richly embroidered with a pattern of the finest possible tie-and-dye work; an embroidered Burmese bag, an Indian shawl entirely embroidered with gold thread, and many other items of unusual quality and interest. A few Persian miniatures and early boxes of papier mache, a finely inlaid Damascus chest and an old Persian painting in oil indicate the scope of collection.

DETROIT

Charles Fisher has recently acquired, through the John Hanna Company here, a beautiful Madonna, painted in the XVth century by Piero Francesco. It is said by Dr. William Valentiner to be an excellent example of the work of this Florentine artist.

In the all-American exhibition of paintings which is now on view at the Detroit Institute of Arts twenty-one of the exhibitors hail from Detroit or have at one time been resident here. Among these are Gari Melchers, Julius Rolshoven, Myron Barlow and Judson Smith.

Hunter Gill Griffiths, a young painter from Detroit, who is now painting in New York, has recently completed a portrait of Emerson Swart, New York banker.

—M. L. H.

MILWAUKEE

The first lower front gallery of the Milwaukee Art Institute is devoted to a beautiful exhibition of antique silver from the collection of Brainard Lemon, Louisville, the largest collection of genuine antique Georgian in America and perhaps the finest private collection in the world. The gallery is arranged attractively with hooked rugs on the floor, antique furniture, and beautiful block-print tapestries by Fay Barnum. The collection includes a large number of pieces carrying royal and ducal coats of arms and crests of famous old families of England. There is the venison dish, which carried the coat of arms of George III, with the familiar "Honi soi que mal y pense" and "Dieu et mon Droit."

COLUMBUS

The fifteenth annual exhibition of the Columbus Art League is being held at the Gallery of Fine Arts during May. Henry G. Keller acted as judge of the paintings. There are 153 pictures, six sculptures and twenty-one arts-and-crafts exhibits. James R. Hopkins, the invited exhibitor, shows twenty works. Other exhibitors include Donald Baker, Clara Blesch, Delphine Dunn, William M. Hekking, August F. Lundberg, Charles Rosen, Alice Schille, Donn Jefferson Sheets, Carl Springer, Ray Kinsman-Waters, Erwin F. Frey, Helen Gatch, Helen H. Osburn and Virginia Lee Kiser.

Maurice Stewart Hauge exhibits landscapes at the Z. L. White Gallery during May. Harriet Kirkpatrick and Josephine Klippart returned recently from a painting visit to Charleston, S. C. They praise it as a painters' paradise. Charles W. Hawthorne and Alfred Hutty were working in Charleston, and Birge Harrison discovered its beauties several years ago.

GALLERY MATTHIESEN

BERLIN W 9 · BUDAPESTER STRASSE 8

FRENCH IMPRESSIONISTS
OLD MASTERS

LOS ANGELES

Earl Stendahl, at the Ambassador Hotel, has an exhibition which includes canvases by Horatio Walker, Frederick Waugh, Gardner Symons, Hanson Puthuff, William Wendt, William Ritschel, Bruce Crane, E. Irving Couse, Armin Hansen and Guy Rose.

The Biltmore Salon shows etchings by Armin Hansen. Aaron Kilpatrick and Marion Kavanaugh Wachtel exhibit in the other galleries.

Edgar Payne, who has been abroad for over a year, is returning to Los Angeles, by way of Chicago, where he is exhibiting. His show in Los Angeles will be held at Stendahl's Gallery.

Southby Salon is holding a one-man show of the work of Louis Hovey Sharp.

Tabor Sears, George Elmer Browne and Dana Bartlett are jointly exhibiting water colors in the Cannell & Chaffin Galleries.

Paintings by Monet, Manet, Sisley, Pissarro, Guillaumin, Renoir and Degas, with prints of such later men as Gauguin and Picasso, are being shown in the Galerie Real of the Biltmore Hotel.

In the sixth annual exhibition of Southern California painters at the Los Angeles Museum awards were given as follows: The Mr. and Mrs. Preston Harrison prize went to S. McDonald Wright for "Yin Synchrony," the Mrs. Henry Huntington prize to Conrad Buff for "Desert Motive," the Hethel prize for figure to Margaret Brunton for her "Barmaid," and the Harrison Grey Otis prize to Henry De Kruif for "Inspiration."

Russian art is being given a showing at the Museum, where the rotary show of paintings by Russians will remain throughout June.

Robert Henri has just completed a number of portraits of prominent people of this city, and has left for the East.

The Southby Salon is the name of a new gallery which has just opened at 122 North Larchmont.

Joseph Birren exhibits landscapes at the Kanst Galleries until May 31.

The California Art Club has decided to buy the clubhouse offered it on Olive Hill, lying between Hollywood and the heart of Los Angeles. This building was designed by Frank Lloyd Wright. A gallery will be added to the house in the near future, as the building is not adequate for showing pictures.

—Elizabeth Bingham.

HARTFORD

From the annual exhibition of the Connecticut Academy, which closed April 30, these paintings were sold: "The Valley Stream" by George M. Bruestle, "Midsummer," by James Goodwin MacManus, "The Harbor, Gloucester," by Jessie Goodwin Preston, "Rambles" by Henry A. Perkins, and "The Bullfinch Dame" by Helen T. Stimson.

INDIANAPOLIS

The annual exhibition of water colors by American artists at the John Herron Art Institute is on through May. The collection, comprising thirty paintings by twenty artists, is lent by the Milch Galleries, New York. Wayman Adams, the one local artist represented, displays "Cobble Hill in Mist," a delicately painted landscape in tones of green and lavender-gray. Chauncey Ryder's winner of this year's Salmagundi Club prize, "Old Sawmill," and John F. Carlson's "December Twilight" are outstanding. Others represented are Child Hassam, Sigurd Skou, Olaf Olson, John E. Costigan, Karoly Fulop, William Ritschel, Walter Palmer, Matilda Browne, Alice Judson, Roy Brown, Charles Bosing, Arthur Beaumont, Samuel Halpert, Herbert Tschudy and Louis Wolchonok.

The Indian portrait, "Chief Long Feather," by Wallace P. Stover, that won first prize in an exhibition of northern Indiana artists at South Bend, has been invited for display in a "model home" show in South Bend.

Nine paintings from the Art Institute's collection were lent for display at the opening of one of the new school buildings.

Forty works in oil, chiefly garden subjects, were shown the first week of May in the Lieber Galleries by Clara Fairchild Perry.

An exhibition among those which have been most enjoyed this season is that of Arthur Spear, in the Lieber Galleries. The sixteen oil paintings and twelve pastel drawings are of mythological nature.

—L. E. M.



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BOSTON

The annual exhibition of the Brookline Civic Society, now being held in the hall of the public library building, is interesting, though many local artists of more than local note are not represented. Desmond Fitzgerald gives tone to the show with the loan of several water colors by Dodge Macknight. Peter Kilham is another who provides an outstanding note of quality, and Jane Hous-ton Kilham's skillful and tasteful flower painting is represented. Other artists exhibiting include Katherine Thompson, Robert Fuller Jackson, Walter Kilham, Waldemar Ritter, Shirley Farnsworth, Louise Karren Sullivan, James H. Crocker, Mary H. Thurston and Theresa R. Robbins. Small bronzes by Philip Sears are also shown.

Four childhood drawings by John Singer Sargent are shown in connection with a recently opened exhibition of drawings made by child students at the Boston Children's Art Center.

The joint exhibition of paintings by J. J. Enneking and his son, J. Eliot Enneking, has attracted such attention at the Casson Galleries that it has been extended until May 16.

A group of pencil sketches by Lester G. Hornby, the gift of John T. Spaulding, Harvard '91, is being shown at the Fogg Museum. The building fund for a new Fogg Museum is now in such degree available that it is expected that work will begin shortly on the erection of this new \$2,000,000 center of art study at Harvard.

A general exhibition by members of the Guild of Boston Artists is being arranged in the guild galleries, where it will remain through the spring and summer, with frequent changes in the individual exhibits.

"What's the most important thing in this exhibition?" asked Dr. George A. Reisner at the opening of the private view of the art objects recently excavated by the Harvard-Boston Museum Expedition. "I'll tell you. It's that granite altar there. That's a remarkable thing. Then there is the section of the wall with reliefs from the temple of Ptolemy IX that we found at Qufi. They're all interesting, but those two, the jewelry, the reliefs of Thotmes III and the statue of Tanutamon seem to me the most important."

The great granite altar has been placed in the center of the Renaissance Room at the Museum. It is the altar of King Athanersa, on which King Senkamen-sen has inscribed his own name. The stone was found in the Temple of Amon at Gebel Barkal, and dates from 653-643 B. C. It was buried below 100 tons of sandstone which had slid down from the hill which rises immediately behind the temple. The altar is about 4 feet high, 6 feet long and 6 wide, and there are inscriptions on its sides.

The large sculpture of Tanutamon, King of Ethiopia, 663-653 B. C., stands facing the altar, to the left as one enters the Renaissance Room. It is an unfinished work.

—E. C. Sherburne.

CONCORD, MASS.

At the Concord Art Association's spring exhibition the medal of honor in painting was given to Charles Hawthorne and an honorable mention went to W. Elmer Schofield. In sculpture Edward McCartan received the honor medal and Malvina Hoffman honorable mention. Lilian Westcott Hale received a medal for her group of fourteen drawings recently shown in Boston.

While the exhibition is not a large one, it fills pleasantly the various rooms and the gallery of the old Colonial house in which the association has its headquarters. There are several works which have appeared in major exhibitions elsewhere, and a very fair average is maintained throughout the show. Absolute conservatism is the note dominating throughout the orchestration of art, especially the paintings. All the exhibits were invited.

LOWELL, MASS.

The Lowell Art Association has elected as president for the ensuing year Frederick W. Coburn, the Boston art critic. Other officers are: Vice presidents, Joseph A. Nesmith, Rev. Arthur C. McGiffert; secretary, Mary Earl Wood; directors, Mrs. C. P. Nichols, Mary G. Stevens, Philip S. Marden, Rogers Flather, Mrs. Joseph Talbot, Angelina Cushing, Bessie Hadley, Hugh J. Molloy, T. E. Parker, Mrs. L. S. Fox, Helen Abels, Mary E. Williams, John G. Walcott.

Plans are being made for the association to take an active part in the city's forthcoming centennial celebration. The secretary suggests an exhibition of old Lowell portraits and a costume party featuring such costumes as might have been worn by the founders of the city.

SEATTLE

Work by the pupils of Professor Cizek, the Viennese teacher of children, was shown here until May 2, sponsored by three organizations of this city. Drawings, paintings, water colors and woodcuts were included.

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CHICAGO

The fifth annual international water color exhibition has filled a series of eight galleries of the Art Institute with a brilliant array. There are 525 paintings by 224 artists, 176 of whom are Americans. The other forty-eight hail from Canada, Great Britain, Germany, Sweden, Norway, Hungary and Denmark.

The thirty water-color sketches of landscape and fanciful subjects by Arthur B. Davies attract many visitors. Among the other outstanding pictures are those of J. Scott Williams, Charles Nicholas Sarka, William Starkweather, J. Olaf Olson, Thornton Oakley, Robert Hallowell, W. Emerton Hietland, George Pearce Ennis, George Elmer Browne, Frank W. Benson, James Chapin, Randall Davey, Julia Anderson Doerfler, Julius Delbos, Paul L. Gill, Emily Groom, Paul M. Gustin, Rosa Hooper, Helen I. Hoppin, Felicie Waldo Howell, Oscar Julius, Ray Kinsman-Waters, John R. Koopman, Louis Kronberg, Ben Knotts, Lois Lensky, Philip Little, Tony Nell, Eliot O'Hara, Frederick Victor Poole, Herman Palmer, Edward Potthast, Bertha Menzler Peyton, William S. Schwartz, Maurice Prendergast, Alexander Portnoff, Irma Roen, Chauncey F. Ryder, Flora Schoenfeld, Dudley Crafts Watson, Helena Stevens, Thomas E. Tallmadge, Fred Wagner, Herbert B. Tschudy, Alexander Portnoff, Isabel L. Whitney, John Alonzo Williams, Caleb Winholtz, Edward K. Williams, Mahonri Young and Carl Wuermer.

Other good works are by Herman Dudley Murphy, Wayman Adams, Jean Crawford Adams, Loren R. Barton, John F. Carlson, Anita Willetts Burnham, Roy Brown, John Costigan, Eliot Clark, William H. Crossman, Frederick J. Detwiller, Sears Gallagher, W. Granville Smith, Edith Emerson, Helen West Heller, F. Tenney Johnson, Nellie A. Knopf, Charles Fabens Kelley, Philip Little, Carl R. Krafft, Anna Lynch, Joseph Pennell, G. Glenn Newell, Herman Palmer, A. Conway Peyton, Ben Silbert, Francesco J. Spicuzza, Alice Schille, Edward J. F. Timmons, Edward Buk Ulreich, William C. Watts, H. A. Vincent, Morris Topchevsky, John Kellogg Woodruff, John Young-Hunter, H. W. Zimmerman, William C. Watts, Edmund Weil, Fay Turpin, Elizabeth Spalding, Gerritt V. Sinclair, Garada Clark Riley, Glen A. Ranney, Karl Mattern, Martin Lewis, Elizabeth Kimball Nedved, Leif Neandross, Alice A. Hazard, Richard L. Marwede, Mabey Key, Henry S. Miller, George Keck and Charles Hopkinson.

In the German section, contributed to by twenty-two painters, good taste and trained technique prevail as a rule. Adolf Munzer is represented by striking "Day" and "Night" drawings; Clause Bergen by a large marine, "On the Cornish Coast." Raoul Frank, Tony Binder, Rudolf Koeselitz and Karl Hermann Muller-Samerberg show attractive works.

Miklos Gaspar, Willy Pogany and F. Revesz-Ferryman represent Hungarian art. Sigurd Skou represents the Norwegian-American, while the Swedish element has representatives in Birger Sandzen, Anshelm Schultzberg, Helmer Oslund, Helmer Masolle, Rolf Mellstrom, Egon Lundgren, Osiian Elgstrom and Elsa Backlund-Celsing.

The British group includes Muirhead Bone, Frank Brangwyn, Dorothy Cohen, R. J. Enraght-Moony, Rustom Vicaji, Leonard Richmond, C. R. Mackintosh, Hesketh Hubbard and P. H. Jowett. Canada presents drawings by Andre Lepine, and from Scotland are Francis Newberry, Charles Oppenheimer and E. A. Taylor.

Miniature paintings are by Laura Coombs Hills, Helen Winslow Durkee, Alexandrina Robertson Harris, Rosa Hooper, Magda Heuermann, Kate Bacon Bond, Sally Cross Bill, Rosina Boardman, Eda Nemoeda Casterton, Carrie Samuel Jones, Elizabeth A. McGillivray Knowles, F. McGillivray Knowles and May Mott-Smith. This includes only a few of the Chicago group, which had exhibited largely at the annual show of contemporary work by artists of Chicago and vicinity earlier in the year.

The jury of selection was composed of Salscia Bahnc, Flora Schoenfeld and Dudley Crafts Watson. Director

Harshe and his aids made a successful hanging of the large collection. The Mestrovic sculpture is arranged at intervals in these galleries for the month. The water colors remain on view until June 7.

A special exhibition of lithographs by John Copley and Ethel Gabain is being held at the Albert Rouillier Art Gallery. The French Ambassador and his family attended the opening, and for that event there was arranged an exhibition of prints by Albert Besnard.

The Chester H. Johnson Galleries are now located on the second floor of the Fine Arts Building, 410 S. Michigan Ave. Both Mr. Johnson and Mr. Quest will go abroad in the early summer.

The O'Brien & Jacobus Galleries have an exhibition of old English prints following a series of shows of paintings which began with works by Gerald Frank, followed by Marshall Smith's decorative paintings, and the works of various artists.

The Edgar Payne exhibition of paintings done abroad was successful at the Newcomb & Macklin Galleries.

The Picture Makers' Club of the Illinois Bell Telephone Company, founded by Elbert G. Drew and Thomas D. Field, held its annual exhibition in the rooms of the Telephone Forum the last week of April. Mr. Field is president of the club, and Rowland V. Hagen is secretary. There were shown works in oil, water colors, black-and-white and photography. Prizes in painting were won by Z. A. Aromian and H. C. Howard; in water color, by C. D. Dick and Z. A. Armanian; in black and white, by R. M. Bordner and R. V. Hagen.

The Arts Club has opened simultaneously two exhibitions of sculpture for the month of May. The showing by Seraphim Soudbinine is accompanied by water colors, drawings and prints by some thirty-four Modernists.

At the Art Institute the sculpture by Elie Nadelman gives a note of the extraordinary in the last of the nine rooms dedicated to changing shows.

In order to stimulate a critical sense among public school children the Municipal Art League of Chicago, Curtis B. Camp, president, organized a contest among the writers of essays on four paintings and one piece of sculpture at the exhibition of paintings by artists of Chicago and vicinity at the Art Institute last month. Students in the high schools were privileged to enter the contest. The prizes were: First, a painting, "Pals," by Ingabour Christiansen; second, an etching with color, "The Giants of the Forest," by F. L. Thomson, from the Chicago Society of Etchers' exhibition. William Torgownik, John Marshall high school, was awarded the first prize. Marjorie Weiller of the Hyde Park high school won second.

Jane Peterson's forty paintings in water color at the Marshall Field Galleries are well received.

—Lena M. McCauley.

WASHINGTON

"The Evangelist," by Robert Spencer, and "Landscape, Haarlem River," by Preston Dickinson, are displayed for the first time in the main gallery of the Phillips Memorial Art Gallery. In the little gallery a woodland scene by George Inness, three water colors and three oils, including "Tissue Parnassian" by Arthur B. Davies, and works by Power O'Malley, Robert Spencer, Walter Beck and Bernard Karfiol are on exhibition.

A bronze tablet, which is the work of the sculptor Herbert Adams, was unveiled at the Wilson Normal School in honor of the late James Ormond Wilson, at one time superintendent of the public schools of the District of Columbia.

A group of etchings by Charles A. Platt, best known as an architect, is on exhibition at the Corcoran Gallery. The prints are chiefly scenes of places visited by the artist in England, France, and Holland.

At the Arts Club, Miss Gladys Brannigan has an exhibition of oil paintings. Wharton Harris Esherick, a Philadelphian, is showing a collection of wood-block prints. Frank Schoonover is exhibiting paintings on the second floor.

A collection of prints and drawings gathered by "The Fatherless Children of France, Incorporated," has just been placed on view at the Library of Congress. These contributions were made chiefly by American artists to aid the work of the organization.

Victor Kearney has just held an exhibition at his studio of stagecraft industrial art as applied to home decoration.

Several changes have been made in the Freer Gallery exhibits. "The White Lilacs" and "The Old Church, Deerfield," by William L. Metcalf, are now on view. A self-portrait by Whistler in blue is also newly exhibited here.

—Ralph C. Smith.

PITTSBURGH

The Wunderly Gallery shows paintings by Rachel Hartley, the granddaughter of George Inness. The subjects were found in Cuba and elsewhere in the West Indies.

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May 16. The exhibit is on that border line between fine art and commercial art, with emphasis on the former in the colored woodblocks by M. W. Zimmerman, and on the latter in the poster advertising work by Conrad J. Linke. The pen-and-ink fantasies by William Hirsch are of high quality, and the pencil drawings and woodblock prints by Edward H. Suydam have been seen in leading American exhibitions. Edward F. Bayher showed drawings of New York, George Spellhase several portrait sketches, including "Bernard Shaw" and "G. K. Chesterton"; Henry Pitz, pen-and-ink illustrations; W. Pollock, Devitt Welsh and others exhibited. There is no jury.

—Edward Longstreth.

MONTCLAIR

An exhibition of British posters, a number of them the work of members of the Royal Academy, is now at the Montclair Art Museum. These posters, many of them issued by the railway companies of Great Britain, are most artistic, while at the same time effective as advertising mediums.

In the upper gallery there is an exhibit of water colors by E. W. Jenney. Mr. Jenney shows charming bits of France and Normandy and also a group of quaint Nantucket scenes. Both exhibitions will be on view until May 14.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by Charles P. Gruppe and Charles Wright, to May 15.

Anderson Galleries, Park Ave. and 59th St.—Spring exhibition of the Salons of America, to May 12; annual exhibition of the Whitney Studio Club, beginning May 17; memorial exhibition of the work of Arthur I. Keller, beginning May 17.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Fourth annual exhibition of advertising art by The Art Directors Club, to May 14; Sardinian carpets and saddlebags, to May 16.

Babcock Galleries, 19 East 49th St.—Water colors by Stan Wood, May 11-23.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brooklyn Museum, Eastern Parkway.—Annual water color exhibition, to May 10; paintings by Dorothea A. Dreier and Count Louis Sparre, to May 10; recently acquired statue of Akhenaten; special arrangement of paintings by Sargent, to June 1.

Robert W. Chanler, 147 East 19th St.—Exhibition of screens, decorative panels, etc., afternoons, to June 7.

City Club, 55 West 44th St.—Landscapes by James Scott.

Corona Mundi, 310 Riverside Drive.—Exhibition of work of modern American and European artists, to May 16.

D. B. Butler & Co., 116 East 57th St.—Modern etchings and mezzotints, through May.

Daniel Gallery, 600 Madison Ave.—Paintings by Lorser Feitelson and Natalie Newking.

Dudensing Galleries, 45 West 44th St.—Modern French paintings presented by Pierre Matisse.

Durand-Ruel Galleries, 12 East 57th St.—Paintings of horses by John Lewis Brown.

Ehrlich Galleries, 707 Fifth Ave.—Exhibition of early American portraits and Kerfoot American pewter.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century English portraits; old masters and primitives.

Ferargil Galleries, 37 E. 57th St.—Sculpture by Philip S. Sears.

Emil Fuchs.—Exhibition of paintings, sculpture and etchings at the Fine Arts Bldg., 215 West 57th St., to May 30.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of garden sculpture, to May 12; paintings by Eugene Savage, to May 20; paintings by Charles Hopkinson, to May 23; exhibition by the American Academy in Rome, to May 9.

Grolier Club, 47 East 60th St.—Exhibition of old garden books.

Holt Gallery, 630 Lexington Ave.—Paintings by Albert Potthast, Ryder and Nichols.

Kennedy Galleries, 693 Fifth Ave.—Etchings by the younger American and European artists.

Kingore Galleries, 668 Fifth Ave.—Ancient and modern art.

Kleykamp Galleries, 3-5 East 54th St.—Exhibition of Chinese paintings, pottery, sculpture and jade.

Knoedler Galleries, 14 E. 57th St.—Etchings by Whistler.

Kraushaar Galleries, 680 Fifth Ave.—Water colors by Gifford Beal, to May 15.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Book Store Gallery, 51 East 60th St.—Paintings and drawings by Peter Cammarata.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82d St.—Recent accessions of Egyptian art; fifty drawings from the Museum collection; exhibition of work of children in Japanese schools.

Milch Galleries, 108 West 57th St.—Portraits and landscapes by Brynjulf Stranden, to May 16.

Montross Galleries, 26 East 56th St.—Paintings by Harold Holmes Wrenn, to May 16.

Munich Art Associations, Hotel Waldorf-Astoria.—Exhibition in Assembly Rooms, to May 9.

National Arts Club, 119 East 19th St.—Lithographs, woodblocks and linoleum cuts, to May 9.

N. Y. Aquarium.—Paintings of fish by Stephen Haweis.

N. Y. Public Library, 42d St. and Fifth Ave.—Portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

New York School of Applied Design for Women, 160 Lexington Ave.—Twenty-third annual exhibition, May 12 to 20.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

The Pen and Brush, 16 East 10th St.—Summer exhibition by members.

Ralston Galleries, 4 East 46th St.—XVIIIth century English portraits, Barbizon and modern American paintings.

Rehn Galleries, 693 Fifth Ave.—Paintings by George Luke and Gari Melchers.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Cittadini and Solana.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, May 10 to Oct 15.

School of Design and Liberal Arts, 212 West 59th St.—Recent European photographs, including Czechoslovakian subjects and photographs, by Clarence Siprell.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century English portraits and modern bronzes and drawings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Rockwell Kent.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

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